PHILHARMONIA
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BARTÓK

DER HOLZGESCHNITZTE PRINZ
THE WOODEN PRINCE
LE PRINCE DE BOIS

op. 13

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PH 393

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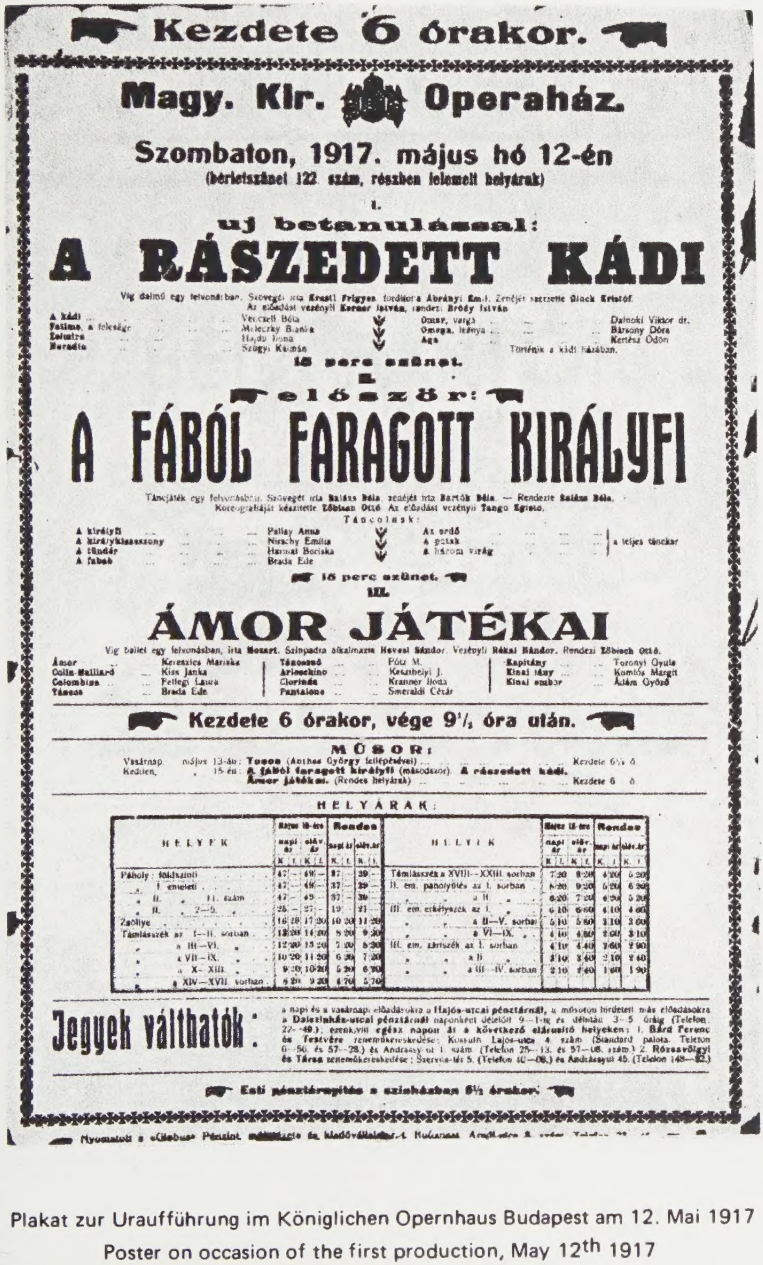

Kezdete 6 órakor.

Magy. Kir. Operaház.

Szombaton, 1917. május hó 12-én

(bérletszünet 122. szám, részben felemelt helyárak)

I.

uj betanulással:

A RÁSZEDETT KÁDI

Víg dalmű egy felvonásban. Szövegét irta Kraatl Frigyes, fordította Ábrányi Emil. Zenéjét szerzette Gluck Kristóf.
Az előadást vezényli Kerner István, karmester: Bródy István.

A kádi ... Vecsey Béla
Fatima, a felesége ... Molecsky Bianka
Zuleika ... Hajdu Ilona
Neradin ... Szögyi Kálmán

Omar, varga ... Dalnoki Viktor dr.
Omega, leánya ... Bársony Dóra
Aga ... Kertész Ödön

Történik a kádi házában.

15 perc szünet.

II.

Először:

A FÁBÓL FARAGOTT KIRÁLYFI

Táncjáték egy felvonásban. Szövegét irta Balázs Béla, zenéjét irta Bartók Béla. — Rendezte Szécsi Béla.
Koreográfiáját készítette Zöbisch Ottó. Az előadást vezényli Tango Egisto.

Táncolnak:

A királyfi ... Pallay Anna
A királykisasszony ... Nirschy Emília
A tündér ... Hamzsi Boriska
A fabáb ... Brada Ede

Az ördög ... A patak ... A három virág ... a teljes tánckar

15 perc szünet.

III.

ÁMOR JÁTÉKAI

Víg ballet egy felvonásban, irta Mozart. Színpadra alkalmazta Kovesi Sándor. Vezényli Rékai Sándor. Rendezi Zöbisch Ottó.

Ámor ... Kerekes Mariska
Colin Halliard ... Kiss Janka
Colombina ... Fellegi Laura
Tánctos ... Brada Ede

Táncosnő ... Fóti M.
Arlecchino ... Keszthelyi J.
Clorinda ... Kramer Ilona
Pantalone ... Smeraldi Cézár

Kapitány ... Toronyi Gyula
Kinai ifjú ... Kumlik Margit
Kinai asszony ... Ajtay Győző

Kezdete 6 órakor, vége 9½ óra után.

MŰSOR:

Vasárnap, május 13-án: Tosca (Anthos György fellépésével) ... Kezdete 6½ ó
Kedden, „ 15-én: A fából faragott királyfi (másodszor). Á rászedett kádi. Ámor játékai. (Rendes helyárak) ... Kezdete 6 ó

HELYÁRAK:

HELYEK	Ezüst 10-ros napi ár K f	Ezüst 10-ros előv. ár K f	Rendes napi ár K f	Rendes előv. ár K f	HELYEK	Ezüst 10-ros napi ár K f	Ezüst 10-ros előv. ár K f	Rendes napi ár K f	Rendes előv. ár K f
Páholy: földszinti	47.—	40.—	37.—	29.—	Támlaszék a XVIII—XXIII. sorban	7.20	8.20	6.20	5.20
„ I. emeleti	47.—	40.—	37.—	29.—	II. em. páholyidéi az I. sorban	6.20	9.20	5.20	6.20
„ II. „ II. szám	47.—	45.—	37.—	36.—	„ „ a II. „	6.20	7.20	5.20	6.20
„ II. „ 2—9. „	26.—	27.—	19.—	21.—	III. em. erkélyszék az I. „	6.10	6.60	4.10	4.60
Zsöllye	16.20	17.20	10.20	11.20	„ „ a II—V. sorban	5.10	5.60	3.10	3.60
Támlaszék az I—II. sorban	12.20	14.20	8.20	9.20	„ „ a VI—IX. „	4.10	4.60	2.60	3.10
„ „ a III—VI. „	12.20	13.20	7.20	8.20	III. em. támlaszék az I. sorban	4.10	4.40	2.60	2.90
„ „ a VII—IX. „	10.20	11.20	6.20	7.20	„ „ a II „	3.10	3.60	2.10	2.40
„ „ a X—XIII. „	9.20	10.20	5.20	6.20	„ „ a III—IV. sorban	2.10	2.60	1.60	1.90
„ „ a XIV—XVII. sorban	8.20	9.20	4.70	5.70					

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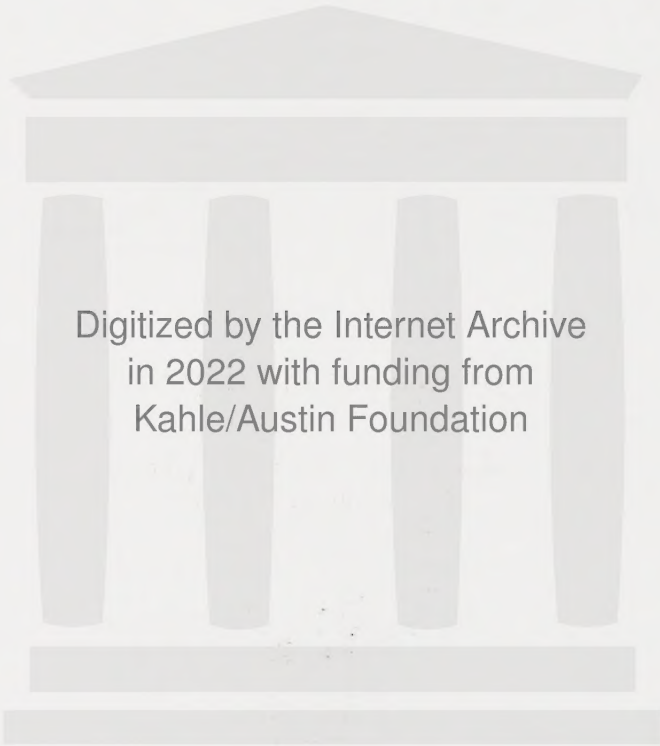
Plakat zur Uraufführung im Königlichen Opernhaus Budapest am 12. Mai 1917

Poster on occasion of the first production, May 12th 1917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Herrn Kapellmeister Egisto Tango in tiefer Dankbarkeit gewidmet

BÉLA BARTÓK

DER HOLZGESCHNITZTE PRINZ
Tanzspiel in einem Akt von Béla Bálazs

THE WOODEN PRINCE
A dancing-play in one act by Béla Bálazs

LE PRINCE DE BOIS
Ballet en un acte de Béla Bálazs

A FÁBÓL FARAGOTT KIRÁLYFI
Táncjáték egy felvonásban. Szövegét irta Bálazs Béla

op. 13

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Violini I
Violini II
Viole
Violoncelli
Contrabassi

VORWORT

Bartók war Mitte Dreißig, als er das Tanzspiel vom holzgeschnitzten Prinzen komponierte. Fast zwei Dutzend Arbeiten lagen damals, zu Beginn des Ersten Weltkriegs, bereits fertig im Schrank, darunter ein Violinkonzert, die Blaubart-Oper und das nachmals vielzitierte Allegro barbaro. Niemand interessierte sich dafür. In seiner autobiographischen Skizze ist zu lesen, daß sich Bartók 1912 vom öffentlichen Musikleben gänzlich zurückgezogen hatte. Er war auf dem Weg zu den Ursprüngen der Musik zunächst zu den Bauern seiner ungarischen Heimat gegangen, um ihre Lieder und Tänze aufzuzeichnen, dehnte diese Forschungsreisen aber bald auf die benachbarte Slowakei und Rumänien aus und hätte, wäre nach dem „bescheidenen Anfang" eines Abstechers nach Arabien der Krieg nicht ausgebrochen, wohl noch entlegenere Fundorte aufgespürt.

In der Musik zum holzgeschnitzten Prinzen ist das Ergebnis dieser intensiven Grundlagenforschung, das für Bartóks künstlerischen Werdegang entscheidend und für eine entscheidende Entwicklungsphase der europäischen Musik richtungweisend gewesen ist, bereits bis zu einem hohen Grad schöpferischer Sublimation verarbeitet. Der Anteil der Folklore, vor allem der magyarischen, liegt in den Elementen, in der Substanz und Zusammensetzung des Materials, für die besonders die zahlreichen modalen und pentatonischen Gliederungen des Melodiegefüges charakteristisch sind, in den spezifischen Grundbestandteilen des Stoffs. Form und Inhalt sind ein Produkt der Phantasie, einer freilich straff gezügelten, noch auf die Spielregeln der Tradition fixierten Phantasie.

Das Libretto von Balázs ist zwar in einer anderen künstlerischen Größenordnung zu sehen, weist aber in seiner Mischung aus naivem Märchenzauber und Naturmystik, aus Moralität und Symbolismus, verwandte Züge auf und mochte Bartóks Intentionen daher sehr weit entgegengekommen sein. Das Initialmotiv ist das in der okzidentalen Märchenwelt (aber auch sonst) weitverbreitete Motiv der beiden Königskinder, die nicht zusammenkommen können. Balázs gibt ihm eine positive Wendung, setzt jedoch das Motiv des Liebesopfers davor und, als Hauptmotiv, das des Siegs der Erkenntnis über den äußeren Schein. Der Prinz muß die ad hoc mobilisierten feindlichen Mächte des Waldes bezwingen, um dem Ziel seiner Wünsche näherzukommen; den wildgewordenen Bach, der ihm danach den Weg abschneidet (das tiefe Wasser), bezwingt er freilich nicht. In einer späteren Parallelszene unterliegt auch die Prinzessin der dämonischen Naturgewalt, die mit ihren bösen und guten Eigenschaften in der Gestalt einer Fee personifiziert ist. Diese Fee ist es denn auch, die den mit Mantel und Krone geschmückten Stab, dessen sich der Prinz bedient, um die Aufmerksamkeit der Geliebten auf sich zu lenken, lebendig macht und dadurch den dramatischen Konflikt zwischen Wirklichkeit und Schein heraufbeschwört. Die

beiden Königskinder, die den Widerstreit an sich selbst, an ihrer eigenen Gefühlslage, erfahren, entscheiden ihn kraft reinen Herzens, indem sie sich, aller Attribute äußeren Glanzes entledigt, zwei liebende Menschenkinder, rückhaltlos füreinander entscheiden. Das ist, kurz skizziert, der Inhalt des Balletts.

Bartóks Musik kaschiert manche allzu naiven Ansätze des Librettos, obgleich sie die eigene naive Grundhaltung keineswegs verleugnet. Sie steht noch fest in der Tradition des romantischen Musiktheaters; auch die Nähe Richard Wagners ist, besonders in der naturmystischen Dreiklangemphase des Vor- und des Nachspiels oder in den wogenden Geisterstimmen des Waldes und des Wassers, noch deutlich spürbar. Der große instrumentale Aufwand trägt vielleicht manches dazu bei. In der formalen Zurichtung, zumal in der durchwegs dominierenden Technik der entwickelnden Variation, lenkt Bartók dagegen entschlossen auf klassische Prinzipien ein. Die heterogenen Kräfte, die er dadurch in Bewegung setzt, werden streckenweise nur durch die strenge Disziplin seines Stilwillens im Gleichgewicht gehalten. Im Tanz der Prinzessin mit dem Holzgeschnitzten, dem Hauptstück des Balletts, gelingt ihm freilich die vollendete Balance, der Ausgleich selbst gegensätzlichster Gestalt-, Ausdrucks- und Stilkomponenten, der auch den Charakter seiner späteren Musik prägt. Dem szenischen Konzept nach ist dieses Stück eine ausschweifende Groteske, und als solche muß es bei einer Darstellung auf der Bühne auch über die Rampe kommen; in seiner musikalischen Ausführung ist es aber ein Stück autonomer Form- und Ausdruckskunst, das durchaus sich selbst genügt. Bartók bedient sich der Variation hier im engeren Sinn der Satztechnik als eines Mittels der periodisch gegliederten thematischen Veränderung. Dabei hat er sich von den starren Regeln des Handwerks bereits völlig freigearbeitet. Auch im harmonischen Aufbau des Satzes und in der Orchestration, die er zur Gänze dem Prinzip der Veränderung unterordnet, hat er alle Usancen weit hinter sich gelassen. Gehäufte Tritonusspannung, Sekund- und Septimklangballungen und extrem geschärfte Bläserakzente rücken das Stück in freundnachbarliche Beziehung eher zu Schoenberg als zu Strawinsky, dessen wenig älterer Petruschka, auch schon ein rechter Wechselbalg des Tanztheaters und aus ähnlichem Holz geschnitzt, dem Märchenprinzen Bartóks nichtsdestoweniger ein bißchen auf die Sprünge geholfen haben mag. Das Thema des Phantoms ist übrigens eine deutlich profilierte Variante dessen, mit dem der echte Prinz zum erstenmal in Erscheinung tritt, was wiederum mehr der kasuistischen Strenge der Wiener Schule entspricht als der eher legeren Verfahrensweise des „russischen" Strawinsky. (Man vergleiche die Entrees der beiden Prinzen: Ziffer 19, Andante, und die korrespondierende Stelle vier Takte nach Ziffer 82.)

In der Bühnenfassung besteht die Prinzenmusik aus sieben Teilen nebst Vor- und Nachspiel, die durch episodische Übergänge miteinander verbunden, doch in sich geschlossene Tanznummern sind. Bartók hat sie genau bezeichnet: I. Tanz, *Tanz der Prinzessin im Wald*; II. Tanz, *Tanz der Bäume*; III. Tanz, *Wellentanz*; IV. Tanz, *Tanz*

der Prinzessin mit der Holzpuppe; V. Tanz, *Die Prinzessin zerrt und zupft an ihm* (dem Holzprinzen) *und will ihn zum Tanz nötigen* (eigentlich eine Art Nachtanz); VI. Tanz, *Mit verführerischem Tanz will sie ihn* (den echten Prinzen) *zu sich locken*; VII. Tanz, *Die Prinzessin will erschrocken zu ihm* (zum wahren Geliebten) *eilen, doch der Wald hält sie auf.* Ein bemerkenswertes Kennzeichen dieser Gliederung ist, daß das Kernstück, der Tanz des Holzprinzen, ziemlich genau in der Mitte steht.

Die erste Konzertfassung, die kleine Suite, hat nur drei Teile: Waldtanz, Wellentanz, Tanz der Prinzessin mit der Holzpuppe. Dieser Version, die einen eigenen Schluß bekam, hat Bartók später eine erweiterte Fassung hinzugefügt, die sich aus fünf Teilen zusammensetzt und auch durch die Wiedereinführung der ursprünglichen Rahmensätze der Originalfassung des Balletts sehr nähert. Das Hauptstück steht allerdings auch hier am Schluß, wodurch sich der formale Aspekt vom Typ der symmetrischen Bogenform zu dem der Steigerungsform verschiebt. Die Teile sind im einzelnen folgendermaßen betitelt: Vorspiel, Die Prinzessin, Der Wald, Arbeitslied des Prinzen, Der Bach, Tanz des holzgeschnitzten Prinzen, Nachspiel.

Beide Konzertfassungen erscheinen, in einer Dirigierpartitur vereinigt, gesondert von der Bühnenfassung. Sie sind auf Grund handschriftlicher Aufzeichnungen Bartóks von Denijs Dille sorgfältig revidiert worden und können daher die volle Authentizität für sich in Anspruch nehmen.

Das Ballett ist 1917 unter der Leitung von Egisto Tango in Budapest zum erstenmal über die Bretter gegangen und war Bartóks erster großer Publikumserfolg.

F.S.

Zur Neuausgabe der Partitur des Balletts:

Durch die liebenswürdige Vermittlung des ehemaligen Direktors vom Bartók-Archivum in Budapest, Denijs Dille, ist uns aus dem Besitz Bartóks eine Partitur der Bühnenfassung, welche Streichungen von der Hand des Komponisten enthält, bekanntgeworden. Diese Streichungen sind sehr sorgfältig durchgeführt, das heißt die durch neue Anschlußpunkte sich ergebenden Übergänge sind in Stimmführung und Instrumentation bis ins Detail durchgearbeitet. Mit viel Wahrscheinlichkeit können diese Streichungen als definitiv betrachtet werden, wenn auch der endgültige Beweis dafür bislang noch nicht erbracht ist, da diesbezüglich mündliche oder schriftliche Hinweise seitens des Komponisten zu fehlen scheinen.

Wir haben diese in vieler Hinsicht interessanten Streichungen im Notentext vermerkt und Bartóks geänderte Übergänge, kleingedruckt, auf gesonderten Seiten unmittelbar folgen lassen. Im Orchestermaterial sind die Streichungen mit den geänderten Übergängen ebenfalls berücksichtigt.

Außer den möglicherweise als definitiv zu betrachtenden Streichungen finden sich in Bartóks Handexemplar weitere Streichungen, welche der Komponist durch die Bezeichnung „marad" („bleibt") später widerrufen hat. Es scheinen dies Streichungen zu sein, zu denen Bartók die Umstände der einen oder anderen Aufführung gezwungen haben. Zwei dieser später widerrufenen Streichungen mußten jedoch auch in den Notentext übernommen werden (ab 2. Takt vor 122 bis inklusive 3. Takt vor 126, sowie ab 3. Takt nach 131 bis 137): Bartók hat wohl die Streichung selbst, nicht aber die durch sie bedingte weitgehende Änderung in den benachbarten Takten widerrufen. Es bleibt dahingestellt, ob die beiden letztgenannten Streichungen nicht doch als definitiv anzusehen sind.

Eine Liste der widerrufenen Streichungen befindet sich im Anhang.

PREFACE

Bartók was in his mid-thirties when he composed the ballet "The Wooden Prince." At the time – World War I was just beginning – he had almost two dozen finished works lying in the cupboard, among them a violin concerto, "Bluebeard's Castle" and the "Allegro barbaro" which was to attain such subsequent notoriety No one was interested in them. In Bartók's autobiographical sketch we are told that he had withdrawn completely from public musical life in 1912. On his way back to rediscover the fountainhead of music he had turned first to the peasants of his Hungarian homeland, to note down and record their songs and dances; later, he had extended his research trips to the neighbouring countries of Slovakia and Rumania. Had the war not broken out shortly after the "modest beginning" of an excursion to Arabia, he would surely have gone still further afield.

The outcome of this intensive research into the bases of music, which was decisive for Bartók's artistic growth and which pointed the way for a decisive evolutionary phase of European music, is already present in the music of "The Wooden Prince" in a high degree of creative sublimation. The share of folklore, especially Magyar folklore, in the work lies in the basic components: in the substance and constitution of the musical material – particularly characteristic are the many modal and pentatonic traits of the melodic writing – and in the specific elements of the subject. Form and content are a product of the imagination, an imagination, however, which is still on a tight rein and orientated towards traditional rules.

The libretto by Balázs is on a rather different artistic level, but its mixture of naive fairy tale and nature mysticism, of morality and symbolism, does show related

features, and it therefore must have corresponded closely to Bartók's intentions. The underlying motive, that of the prince and princess who cannot find their way to each other, constantly recurs in the fairy tales of the Occident (and elsewhere). Balázs gives it a positive turn, but he intensifies it by adding the motive of love-sacrifice and, as the principal motive, the victory of perception over outward appearance. The prince must vanquish the hostile powers of the forest (mobilized ad hoc) in order to draw near to the object of his desires; he does not, however, overcome the flooding stream, the deep water which cuts him off once he has passed his other trials. In a later parallel scene, the princess likewise succumbs to the demoniacal power of nature, whose good and evil characteristics are personified by a fairy. The same fairy brings to life the staff which the prince had attired in a cape and crown in order to attract his beloved's attention, thus introducing the dramatic conflict between reality and appearance. The prince and princess, who experience that conflict in themselves and in their own feelings, resolve it by virtue of a pure heart, by taking one another without reservation, two loving human beings stripped of all attributes of outward splendour. That is, concisely put, the argument of the ballet.

Bartók's music covers over many of the libretto's too naive aspects, although it by no means denies its own basically naive attitude. The music stands squarely in the tradition of the Romantic musical theatre; and the proximity of Richard Wagner is still clearly noticeable, especially in the triad constructions invoking the nature mysticism of the prelude and postlude, or in the fluctuating ghostly voices of the forest and the water. The large instrumental forces probably contribute much to making his presence felt. In the formal make-up, on the other hand, above all in the technique of development by variation which prevails throughout the work, Bartók adheres resolutely to classical principles. The heterogeneous forces he thus sets in motion are sometimes held in equilibrium solely by the strict discipline with which he applies his stylistic conception. But in the dance of the princess with the wooden prince, the principal section of the ballet, he achieves a perfect equipoise, a balance of the most antagonistic formal, expressive and stylistic components – a feature which was to mark his later music too. Scenically, this piece is conceived as an extravagant grotesque, and it must come across that way when the ballet is performed; musically, it is autonomous in form and expression, and can stand quite well on its own feet. Here Bartók uses variation in the narrower sense, as the compositorial device of altering a theme of fixed proportions. But he has already worked his way free of the rigid rules of that craft. In the harmonic structure too, and in the orchestration, which he subordinates utterly to the principle of variation, he has left all customary practices far behind. Tritone accumulations with their innate tension, concentrations of seconds and sevenths, and knife-edged accents in the winds, place the movement in a good-neighbour relationship to Schoenberg

rather than Stravinsky. The latter's slightly older "Petrouchka," itself decidedly a changeling of the dance theatre and made of similar stuff, may nevertheless have helped Bartók's fairy-tale prince on his legs. The phantom prince's theme, incidentally, is a clearly drawn variant of the theme accompanying the first entrance of the real prince; this practice, too, is more closely allied to the casuistic strictness of the Viennese School than to the "Russian" Stravinsky's somewhat looser approach. (Compare the entrances of the two princes: figure 19, Andante, and the corresponding passage, four bars after figure 82.)

In the stage version, "The Wooden Prince" consists of seven sections plus prelude and postlude; the sections are connected by episodic transitions, but they are self-contained dance numbers. Bartók gave them precise titles: 1) *Dance of the Princess in the Forest*; 2) *Dance of the Trees*; 3) *Dance of the Waves*; 4) *Dance of the Princess with the Wooden Doll*; 5) *The Princess pulls and tugs at him* (the wooden prince) *and tries to make him dance*; 6) *She tries to attract him* (the real prince) *with a seductive dance*; and 7) *Frightened, the Princess attempts to hasten to him* (the real prince), *but the forest stops her.* A notable point of this structure is that the principal section, the dance of the wooden prince, is almost exactly in the middle.

The first concert version, the little Suite, has just three sections: Dance of the Forest, Dance of the Waves, and Dance of the Princess with the Wooden Doll. This version, for which Bartók composed a new ending, was followed by an expanded version; with five sections, and the restoration of the prelude and postlude, this Suite closely approaches the original version of the ballet. With one important difference: as in the little Suite, the principal section comes at the end, which means that the "arch" form of the ballet (principal section in the middle) has been exchanged for a "rising line" form. The sections have the following titles: Prelude, The Princess, The Forest, The Prince's Work Song, The Stream, Dance of the Wooden Prince, Postlude.

The two concert versions are published separately from the stage version, in a single conductor's score. They have been carefully revised by Denijs Dille on the basis of MS. sketches by Bartók, and can therefore claim to be completely authentic.

The ballet was performed for the first time in 1917 in Budapest, under the direction of Egisto Tango. It was Bartók's first conspicuous public success.

F. S.

About the new edition of the ballet score:

Through the good offices of the former Director of the Bartók Archives in Budapest, Denijs Dille, we learned of the existence of a ballet score formerly in Bartók's possession, with cuts entered in the composer's handwriting. The cuts are

very painstakingly done; the resultant transitions to new points of continuation are worked out in all details regarding part writing and instrumentation. It is quite likely that these cuts are to be considered definitive, although conclusive evidence has not yet been produced, since any written or oral reference to them from the composer would seem to be lacking.

These cuts — interesting in many respects — are shown in our musical text, and Bartok's altered transitions follow in small print pages. Allowance is also made for the cuts in the orchestral parts.

In addition to the probably definitive cuts there are further cuts marked in Bartók's own copy, which the composer later revoked with the note "marad" ("stays"). These seem to be cuts which Bartók was forced to make in connection with one or another performance. Two of them, however, had to be adopted in our musical text: from the 2nd bar before 122 through the 3rd bar before 126, and from the 3rd bar after 131 until 137. Bartók revoked the cuts but not the extensive alterations they occasioned in the neighbouring bars. It cannot be said, then, whether the last-mentioned cuts are definitive or not.

A list of revoked cuts is found in the Appendix.

PREFACE

Bartók était dans sa trente-cinquième année lorsqu'il composa le ballet du "Prince de bois". Près de deux douzaines d'oeuvres se trouvaient alors, au début de la première guerre mondiale, déjà terminées dans ses tiroirs, parmi lesquelles un concerto pour violon, l'opéra "Barbe bleue" et l'"Allegro barbaro", souvent cité par la suite. Ces pièces ne suscitèrent aucun intérêt. Dans ses esquisses autobiographiques, on peut lire qu'en 1912 Bartók s'était totalement retiré de la vie publique musicale. Il avait fait retour aux origines de la musique, d'abord auprès des paysans de sa patrie hongroise pour noter leurs chants et leurs danses, mais étendit bientôt ses explorations à la Slovaquie et à la Roumanie voisines et aurait découvert des mines plus éloignées si, après son "modeste début" de crochet vers l'Arabie, la guerre n'avait éclaté.

Dans la musique pour le "Prince de bois" se trouve déjà mise en oeuvre, jusqu'à un haut degré de sublimation créatrice, le résultat de cette intense recherche constructive qui a été décisive dans l'évolution artistique de Bartók, et a orienté une période prépondérante du développement de la musique européenne. La part du folklore, surtout hongrois, se retrouve dans les éléments, dans la substance et dans

la combinaison des matériaux particulièrement caractérisés par les nombreuses séquences modales et pentatoniques de la texture mélodique, et réside aussi dans les parties intégrantes spécifiques de la substance musicale. Forme et contenu sont un produit de l'imagination certes étroitement refrénée et encore attachée aux règles du jeu traditionnelles.

Le livret de Balázs doit certes être placé dans un autre ordre de grandeur artistique; cependant, dans son mélange d'enchantement légendaire naïf et de panthéisme, de modalité et de symbolisme, il présente des traits apparentés aux intentions de Bartók et pouvait ainsi s'accorder profondément avec elles. Le thème de départ est celui, très répandu dans l'univers légendaire d'occident (mais aussi d'ailleurs), des deux enfants royaux qui ne peuvent se rejoindre. Balázs le transforme positivement, cependant met en avant le thème de l'amour sacrifié, avec, comme idée dominante, celle de la victoire de la connaissance sur l'apparence. Le Prince doit maîtriser les puissances hostiles de la forêt, mobilisées ad hoc, pour atteindre à la réalisation de ses souhaits; le ruisseau devenu furieux qui lui barre ensuite le chemin (l'eau profonde) ne se laisse cependant pas soumettre. Plus loin, dans une scène parallèle, la Princesse est vaincue aussi par la force démoniaque de la nature qui est personnifiée dans ses attributs malfaisants et bénéfiques sous la forme d'une fée. Car c'est cette fée aussi qui donne la vie au bâton paré d'un manteau et d'une couronne dont le Prince se sert pour attirer sur lui l'attention de sa bien-aimée. Ce faisant, la fée exorcise le conflit dramatique entre le réel et l'apparence. Les deux enfants royaux, qui font l'expérience de la contradiction en eux-mêmes, dans leur propre état d'âme, la résolvent, en vertu de leur coeur pur, en se déterminant l'un pour l'autre sans réserve, comme deux créatures humaines amoureuses, après s'être défaits de tous les attributs de la pompe extérieure. Telle est, rapidement esquissée, la substance du ballet.

La musique de Bartók masque mainte implication trop naïve du livret, en ne reniant absolument pas toutefois sa propre attitude fondamentalement naïve. Elle se trouve encore ancrée dans la tradition du théâtre musical romantique; de même l'apparentement à Richard Wagner apparaît nettement sensible, en particulier dans l'emphase des accords parfaits panthéistes du prélude ou du postlude ou dans l'évocation ondoyante des esprits sylvestres et aquatiques. L'instrumentation luxuriante y contribue peut-être beaucoup. Dans la disposition formelle par contre, particulièrement dans la technique, partout dominante, de la variation évolutive, Bartók se conforme résolument aux principes classiques. Les puissances hétérogènes qu'il met ainsi en mouvement ne trouvent incidemment leur équilibre que grâce à la sévère discipline de son dessin stylistique. Dans la danse de la Princesse avec le Prince de bois, point culminant du ballet, il réussit à coup sûr ce parfait équilibre, cet accord des composantes formelles expressives et stylistiques les plus antithétiques, qui caractérise également sa musique postérieure. Conformément à la conception

scénique, ce morceau est d'un grotesque débridé et comme tel doit-il passer aussi la rampe lors d'une exécution au théâtre; mais dans son exécution au concert c'est un morceau autonome qui se suffit absolument à soi-même. Bartók utilise ici la variation au sens étroit de la technique de composition comme moyen d'évolution thématique en sections périodiques. A cette occasion il s'est déjà totalement libéré des règles rigides du métier. De même, dans la structure harmonique de la phrase et dans l'orchestration, qu'il soumet complètement au principe de l'évolution, il a laissé loin derrière lui tous les usages courants. Par l'accumulation des tensions de triton, par les grappes de secondes et de septièmes et les accents très mordants des instruments à vent, la pièce est plutôt voisine de Schoenberg que de Stravinsky dont le Petrouchka à peine antérieur (et qui était déjà un enfant monstrueux du théâtre dansé et taillé dans un bois identique) peut avoir néanmoins un peu ouvert la voie au "Prince de bois" de Bartók. Le thème du fantôme est au reste une variante nettement profilée de celui avec lequel le vrai Prince apparaît pour la première fois, ce qui à nouveau correspond davantage à la rigueur casuistique de l'école de Vienne qu'à la façon de faire plutôt plus légère du "russe" Stravinsky. (Que l'on compare les entrées des deux Princes = au chiffre 19, Andante, et à l'endroit correspondant, 4 mesures après le chiffre 82.)

Dans la version scénique, la musique du Prince se compose de 7 parties (outre le prélude et le postlude), qui sont reliées entre elles par des épisodes de transition, mais constituent en soi des numéros dansés compartimentés. Bartók les a exactement désignés par Ière danse — *Danse de la Princesse dans la fôret;* IIème danse — *Danse des arbres;* IIIème danse — *Danse des vagues;* IVème danse — *Danse de la Princesse avec la poupée de bois;* Vème danse — *La Princesse le tiraille et le harcèle* (le Prince de bois) *et veut le contraindre à danser* (en fait, une sorte de danse-ritournelle); VIème danse — *Par une danse de séduction elle veut l'attirer* (le vrai Prince) *à elle ;* VIIème danse — *La Princesse veut avec effroi se précipiter vers lui* (vers le vrai bien-aimé) *mais la fôret l'arrête.* Un caractère remarquable de ce découpage consiste en ceci que la partie essentielle, la danse du Prince de bois, se trouve assez exactement au milieu.

La première version de concert, la petite suite, n'a que trois parties: danse de la fôret, danse des vagues, danse de la Princesse avec la poupée de bois. A cette version, qui avait reçu sa conclusion propre, Bartók a ajouté plus tard une version développée qui réunit cinq parties et, grâce à la réintroduction du découpage primitif, se rapproche considérablement de la version originale du ballet. Sans doute ici la partie essentielle se trouve-t-elle rejetée à la fin, ce qui fait glisser l'aspect formel, du type de construction en arche symétrique à celui de la gradation. Les parties sont, dans le détail, intitulées ainsi: Prélude, la Princesse, la fôret, chant de travail du Prince, le ruisseau, danse du Prince de bois, postlude.

Ces deux versions de concert paraissent, assemblées en une seule partition d'orchestre distincte de la version théâtrale. Elles ont été révisées avec soin en se basant sur des indications manuscrites de Bartók par Denijs Dille et peuvent ainsi se réclamer d'une totale authenticité. Le ballet fut porté sur les planches pour la première fois à Budapest en 1917 sous la direction de Egisto Tango et constitua le premier grand succès de Bartók auprès du public.

F.S.

Présentation de la nouvelle édition du ballet

Grâce à l'aimable entremise de l'ancien Directeur des Archives Bartók de Budapest, Denijs Dille, nous avons pu prendre connaissance d'une partition de la version scénique qui contient des suppressions de la main du compositeur. Ces ratures sont réalisées avec grand soin, car les transitions qui résultent de nouvelles adjonctions sont élaborées jusque dans le détail de la conduite des parties et de l'instrumentation. Avec beaucoup de vraisemblance, on peut considérer ces modifications comme définitives, même si la preuve décisive n'en est pas apportée jusqu'ici, car nous manquons apparemment d'indications orales ou écrites à ce sujet de la part du compositeur.

Nous avons mentionné ces modifications du texte, intéressantes sous bien de rapports, et noté en petits caractères les passages transformés par Bartók et les avons placés immédiatement à la suite sur des feuilles séparées. Dans le matériel d'orchestre, il est tenu compte également de ces modifications.

En dehors de ces transformations que l'on peut considérer comme définitives, on en trouve aussi d'autres dans un exemplaire manuscrit; le compositeur les a annulées ensuite par l'indication "marad" ("reste"). Il semble qu'il s'agit là de ratures auxquelles les circonstances ont contraint Bartók pour telle ou telle exécution. Cependant, deux de ces ratures annulées par la suite ont dû être rétablies dans le texte (depuis la 2ème mesure avant 122 jusqu'à la 3ème mesure avant 126 inclusivement, ainsi que de la 3ème mesure après 131 jusqu'à 137). Bartók a certes annulé la rature, mais pas la modification relativement considérable des mesures avoisinantes. Restons donc dans l'indécision de savoir si les deux ratures que nous venons de mentionner ne doivent pas, malgré tout, être considérées comme définitives.

Une liste des ratures annulées se trouvent dans l'appendice.

ANHANG

Die in Bartóks Handexemplar widerrufenen Streichungen:

6. Takt nach 16 und erstes und zweites Taktviertel des 7. Taktes gestrichen; das dritte Taktviertel des 7. Taktes ergibt mit dem folgenden Takt einen 4/4-Takt.

6. und 8. Takt nach 18 gestrichen.

4. und 5. Takt nach 19, die zweite Hälfte des 6. Taktes, der 7. Takt und die erste Hälfte des 8. Taktes gestrichen; im 8. Takt ist die erste Note der zweiten Takthälfte, C, in A korrigiert, im 9. Takt das zweite Taktviertel, D, in H.

12. und 14. Takt nach 19 gestrichen.

10. Takt (zweite Hälfte) und 11. Takt (erste Hälfte) nach 20 gestrichen; in Harfe I, II verschiebt sich die Streichung um ein Taktviertel später.

1. und 2. Takt nach 25 gestrichen.

Ab 2. Takt vor 122 bis inklusive 3. Takt vor 126 gestrichen. Diese Streichung ist im Notentext vermerkt; siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur des Balletts.

Ab 3. Takt nach 131 bis 137 gestrichen; die beiden Takte vor Beginn der Streichung sind geändert, ein weiterer Takt ist eingeschoben worden. Diese Streichung ist im Notentext vermerkt; siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur des Balletts.

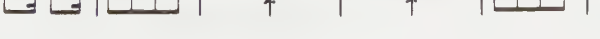
4. und 3. Takt vor 142 gestrichen.

1. und 2. Takt nach 142 gestrichen.

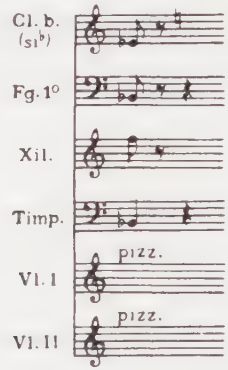
4., 5. und 6. Takt nach 142 gestrichen.

1., 5. und 6. Takt nach 143 gestrichen.

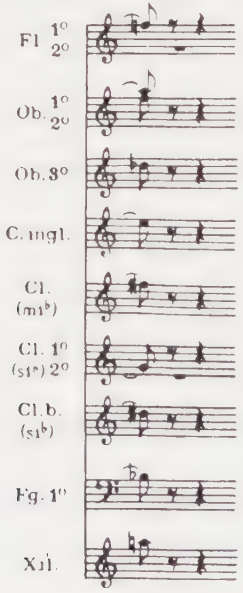
Ab 1. Takt nach 144 bis 5. Takt nach 144 gestrichen; im darauffolgenden Takt ist in Fg. I cis in G korrigiert.

1., 6. und 7. Takt nach 145 gestrichen. Die so entstandene 7-taktige Phrase lautet in der Pauke 

Ab 3. Takt nach 146 bis 149 gestrichen; im 2. Takt nach 146 ist der Auftakt in Violine I gestrichen; im 1. Takt nach 149 heißt es:



Ab 2. Takt vor 150 bis 6. Takt nach 150 gestrichen; in den Violinen und Violen ist das erste Taktviertel des erstgenannten Taktes zum ersten Taktviertel des der Streichung folgenden Taktes geworden; außerdem mussen in diesem Takt erganzt werden:



APPENDIX

The revoked cuts in Bartók's own copy:

6th bar after 16 and 1st and 2nd beats of the 7th bar cut; the 3rd beat of the 7th bar together with the following bar make up a 4/4 bar.

6th and 8th bars after 18 cut.

4th and 5th bars after 19, the second half of the 6th bar, the 7th bar and the first half of the 8th bar cut; in the 8th bar the 1st note of the second half of the bar is to be altered from C to A, in the 9th bar the second beat form D to B.

12th and 14th bars after 19 cut.

10th bar (second half) and 11th bar (first half) after 20 cut; in Harps I, II the cut occurs one beat later.

1st and 2nd bars after 25 cut.

From two bars before 122 up to and including the 3rd bar before 126 cut. This cut is noted in the present edition; see the following remarks in the Preface, regarding the new edition of the ballet score.

From the 3rd bar after 131 to 137 cut; the two bars immediately preceding the cut are both altered, a further bar has been inserted. This alteration is noted in the present edition; see the following remarks in the Preface, regarding the new edition of the ballet score.

4th and 3rd bars before 142 cut.

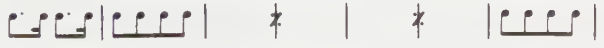
1st and 2nd bars after 142 cut.

4th, 5th and 6th bars after 142 cut.

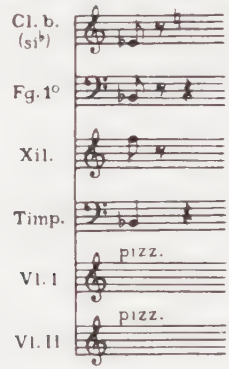
1st, 5th and 6th bars after 143 cut.

From the 1st bar after 144 to the 5th bar after 144 cut; in the bar immediately following c in Bassoon I is to be corrected to G.

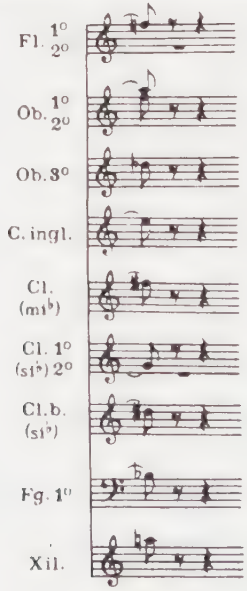
1st, 6th and 7th bars after 145 cut. The 7-bar-phrase in the Timpani, thereby resulting, sounds as follows



From the 3rd bar after 146 to 149 cut; in the 2nd bar after 146 the upbeat in Viol. I has been cut; the 1st bar after 149 appears as follows:



From two bars before 150 to the 6th bar after 150 cut; in the Violins and Violas the 1st beat of the aforementioned bar is now the 1st beat of the bar following the cut; in addition the bar has been completed as follows:



APPENDICE

Les coupures révoquées dans l'exemplaire de travail de Bartók:

6e mesure après 16 et premier et deuxième quarts de mesure de la 7e mesure biffés; le troisième quart de mesure de la 7e mesure et la mesure suivante donnent une mesure 4/4.

6e et 8e mesures après 18 biffées.

4e et 5e mesures après 19, la deuxième moitié de la 6e mesure, la 7e mesure et la première moitié de la 8e mesure biffées; à la 8e mesure, la première note de la deuxième moitié de mesure — ut — est corrigée en la, à la 9e mesure le deuxième quart de mesure — re — est corrigé en si.

12e et 14e mesures après 19 biffées.

10e mesure (2e moitié) et 11e mesure (1ère moitié) après 20 biffées; à la harpe I,II la coupure se déplace au quart de mesure suivant.

1ère et 2e mesures après 25 biffées.

A partir de la 2e mesure avant 122 jusqu'à la 3e mesure incluse avant 126 biffées. Cette coupure est retenue dans la partition; voir les remarques à la suite de la préface dans la nouvelle édition de la partition du ballet.

A partir de la 3e mesure après 131 jusqu'à 137 biffées; les deux mesures précédant la coupure sont modifiées, une mesure supplémentaire est intercalée. Cette coupure est retenue dans la partition; voir les remarques à la suite de la préface dans la nouvelle édition de la partition du ballet.

4e et 3e mesures avant 142 biffées.

1ère et 2e mesure après 142 biffées.

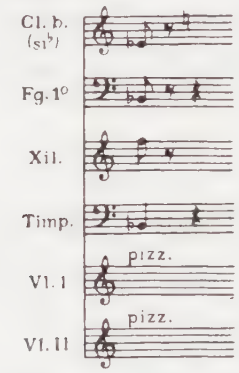
4e, 5e et 6e mesure après 142 biffées.

1ère, 5e et 6e mesure après 143 biffées.

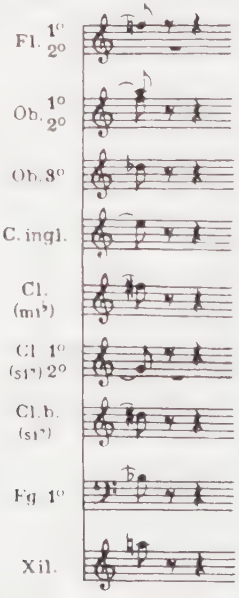
A partir de la 1ère mesure après 144 jusqu'à la 5e mesure après 144 biffées; dans la mesure consécutive, au basson, ut dièse est corrigé en sol.

1ère, 6e et 7e mesures après 145 biffées. La phrase ainsi formée, de 7 mesures, est à la timbale:

A partir de la 3e mesure après 146 jusqu'à 149 biffées; à la 2e mesure après 146 l'anacrouse au viol. I est supprimée, la 1ère mesure après 149 se présente comme suit:



A partir de la 2e mesure avant 150 jusqu'à la 6e mesure après 150 biffées; aux violons et violes le premier quart de mesure de la 2e mesure avant 150 devient le 1er quart de mesure de la mesure consécutive à la coupure; en outre il convient de compléter la mesure comme suit:



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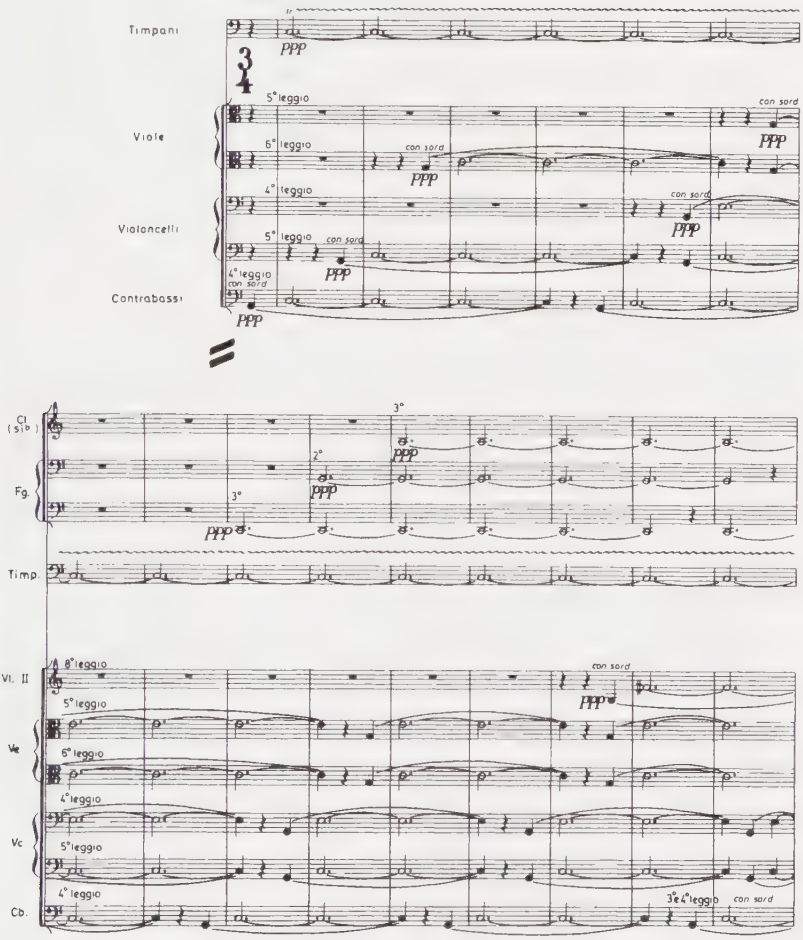
Der holzgeschnitzte Prinz

Tanzspiel in einem Akt von Béla Balázs

Béla Bartók
1881–1945

Molto moderato (♩ = 112)



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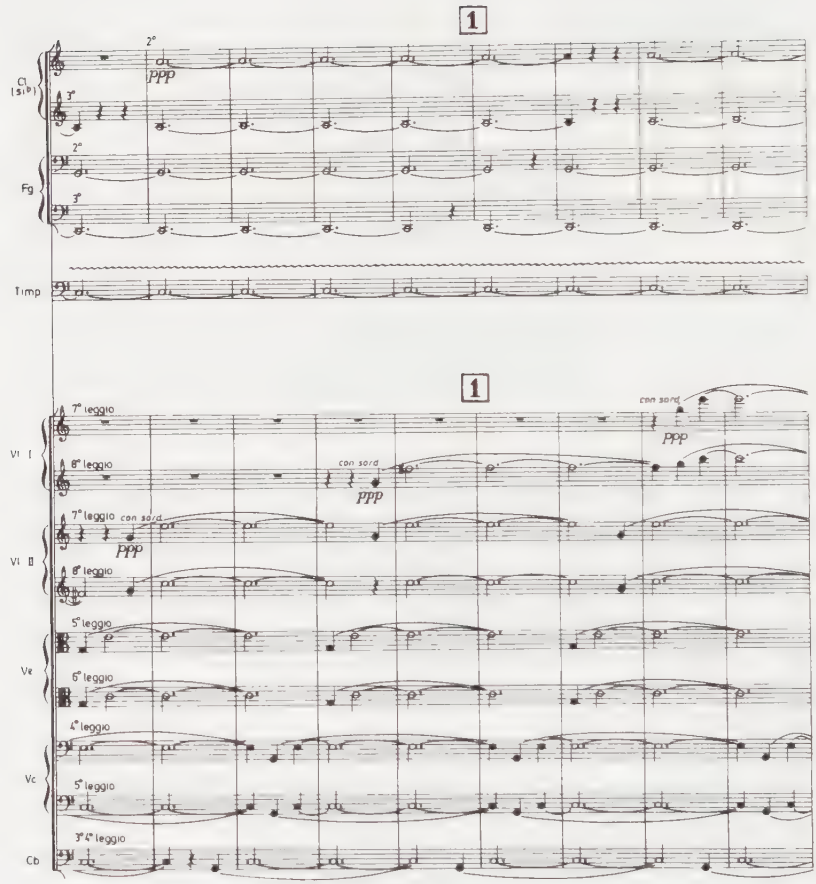
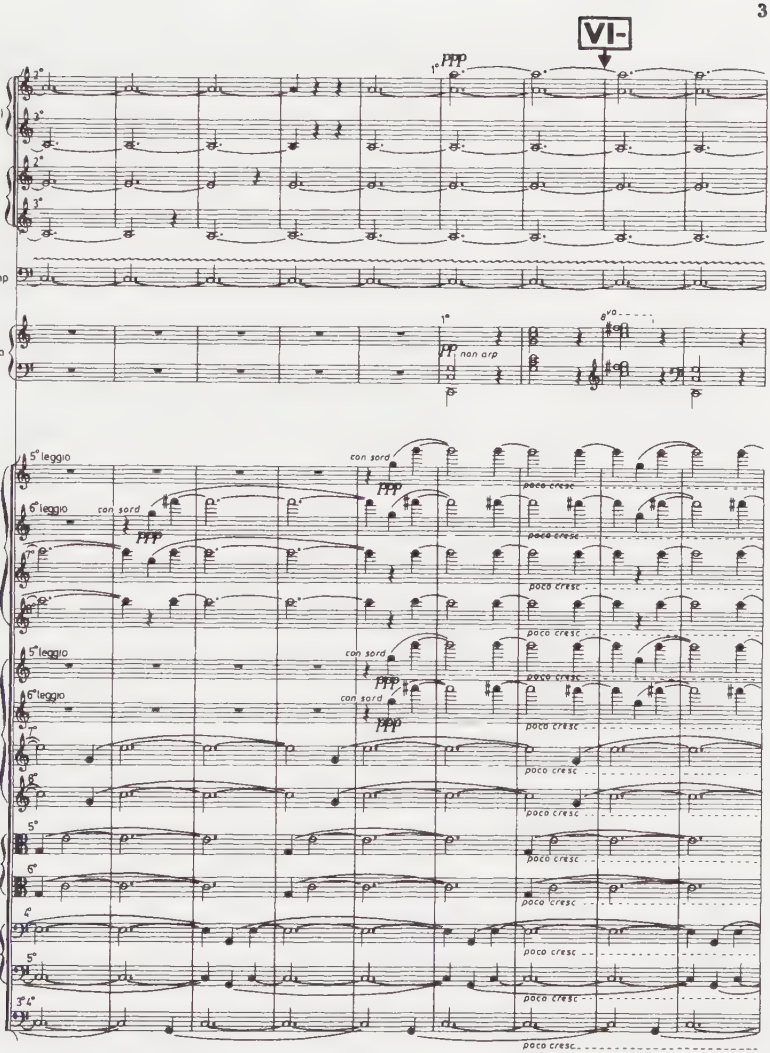
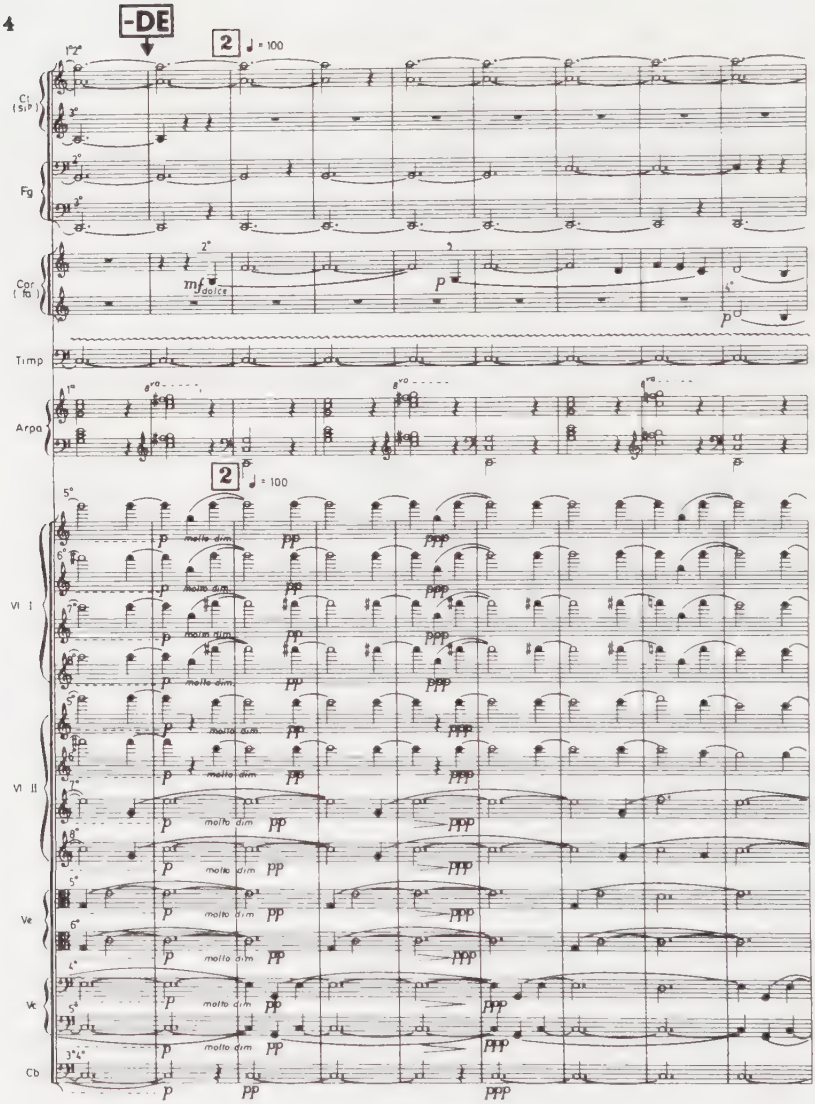
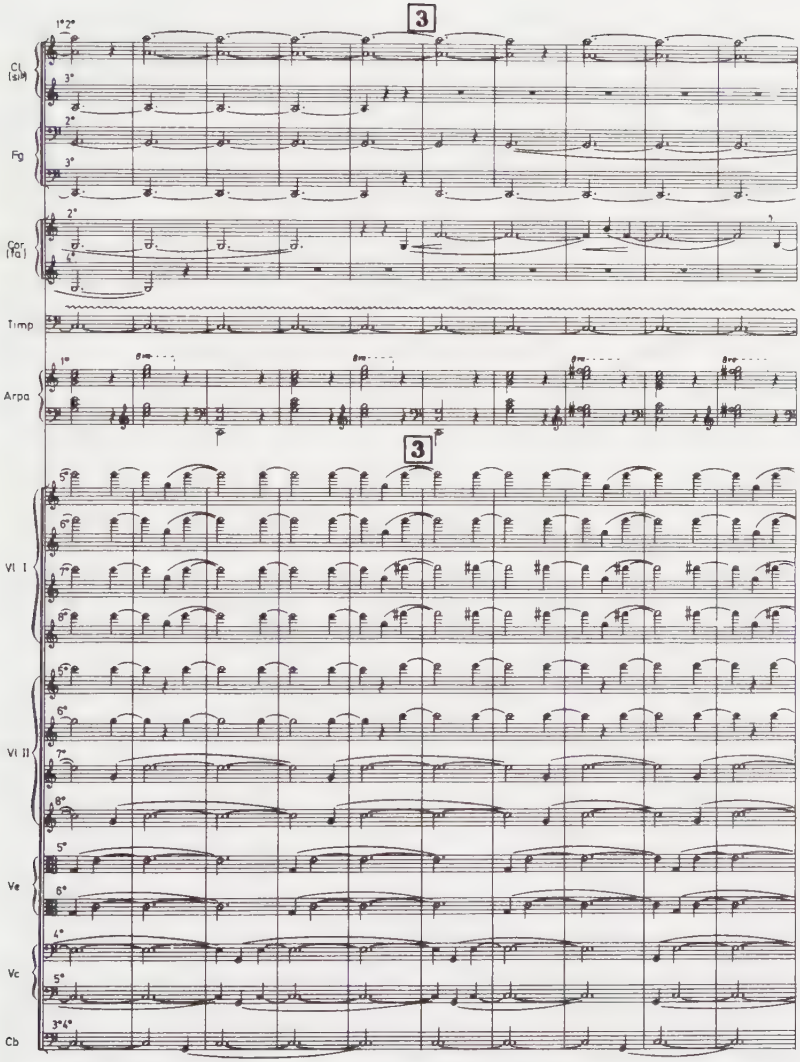
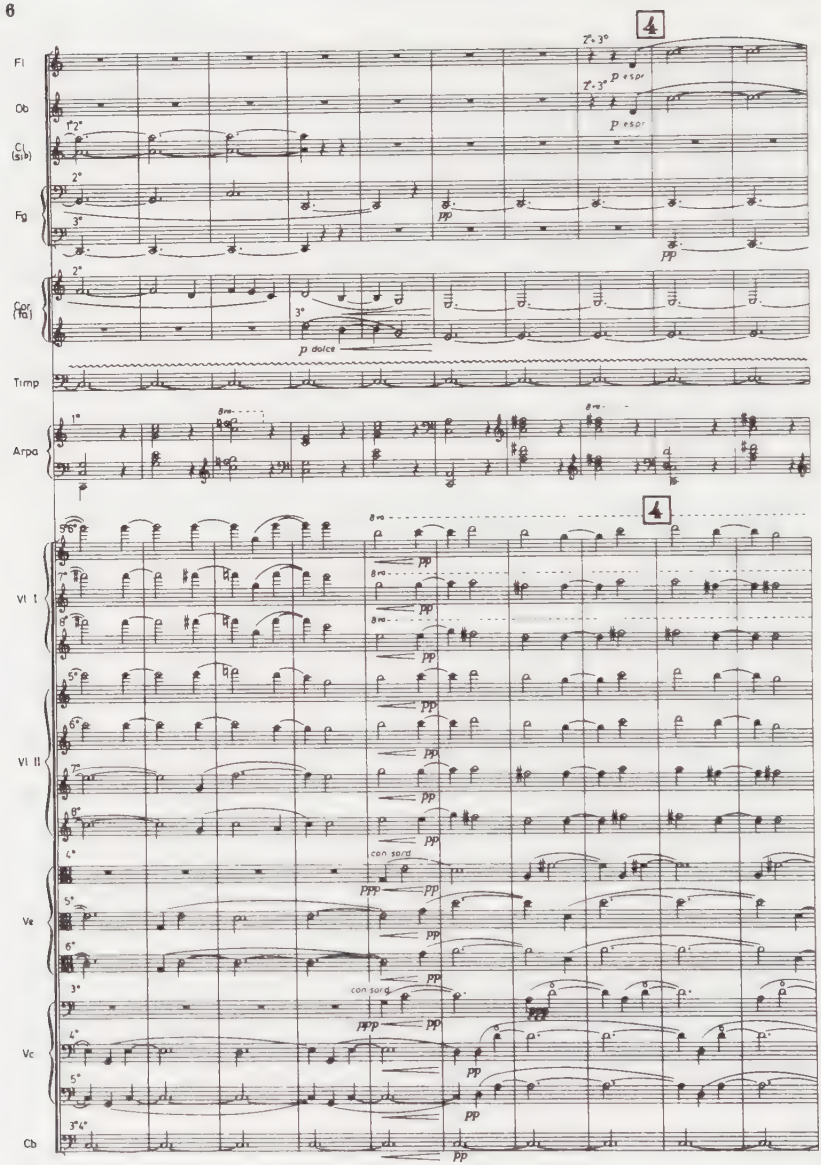
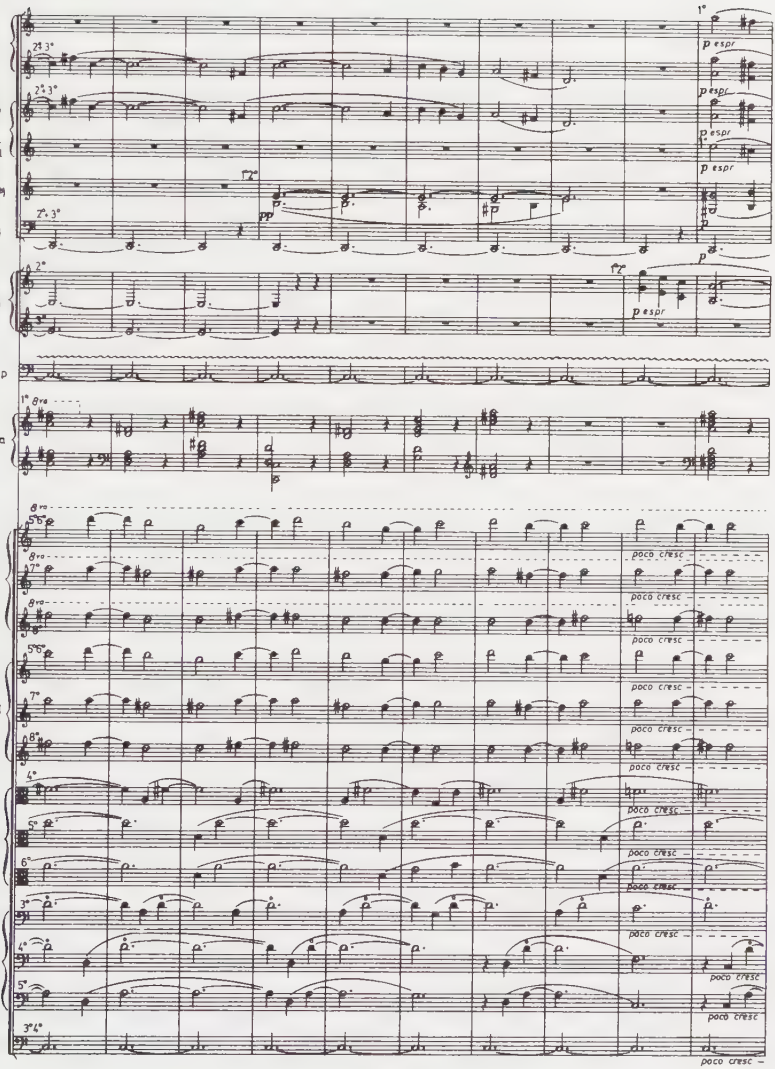

1
Cl (si♭)
Fg
Timp
ppp
1
Vl I
Vl II
Va
Vc
Cb
7° leggio
8° leggio
5° leggio
6° leggio
4° leggio
3°4° leggio
con sord.
ppp

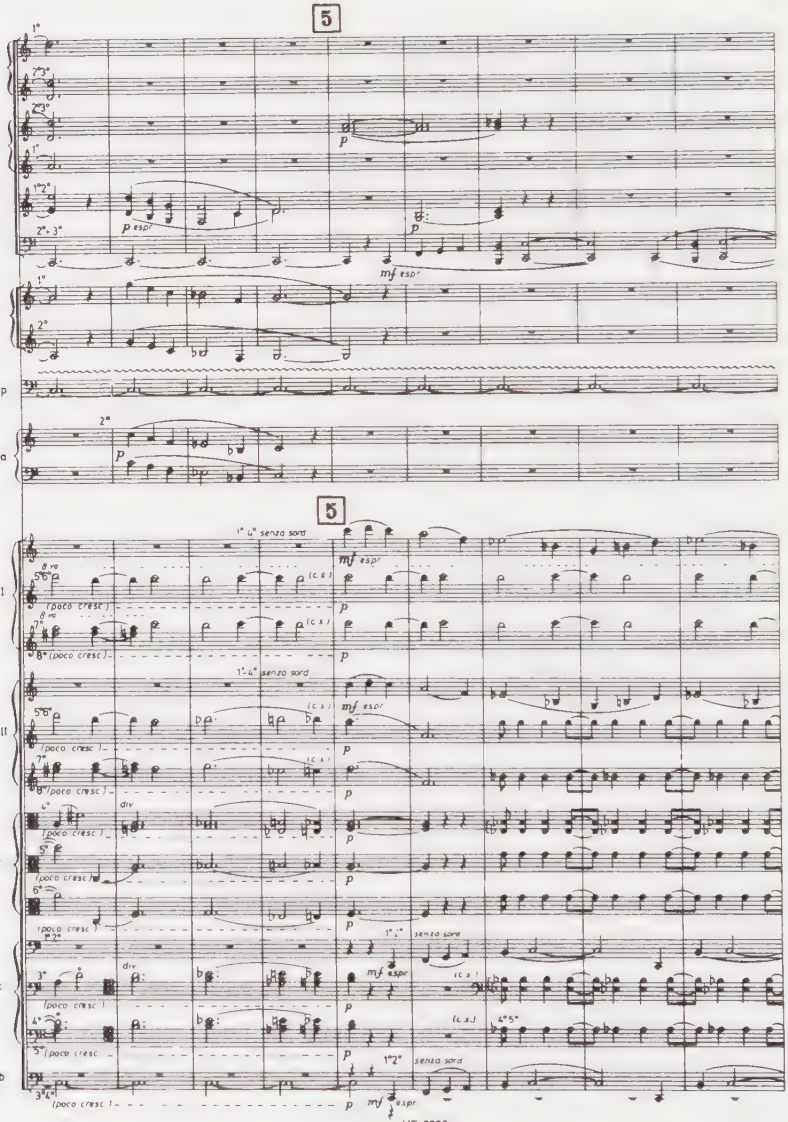

VI-
Cl (Sib)
Fg
Timp
Arpa
non arp
8va
Vl. I
Vl. II
Vc
Cb
5° leggio
6° leggio
con sord
ppp
poco cresc

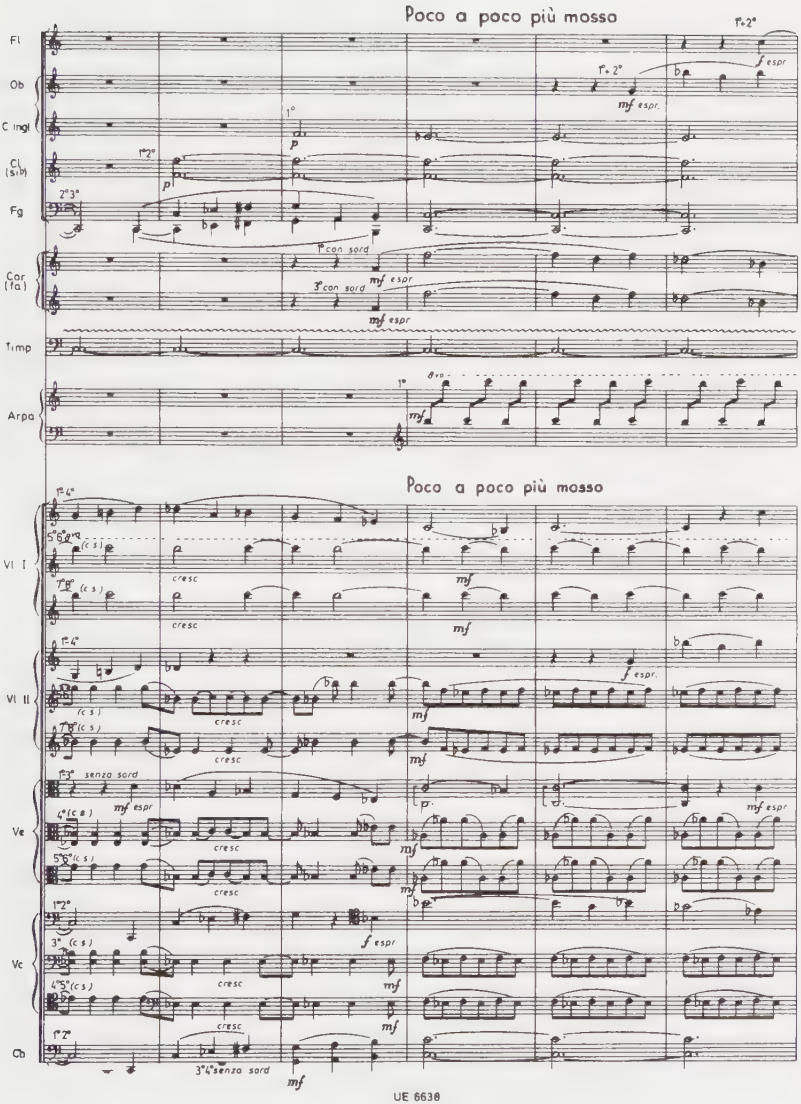

-DE
2 ♩ = 100
Cl (Si♭)
Fg
Cor (Fa)
mf dolce
p
Timp
Arpa
2 ♩ = 100
Vl I
Vl II
Va
Vc
Cb
molto dim
pp
ppp

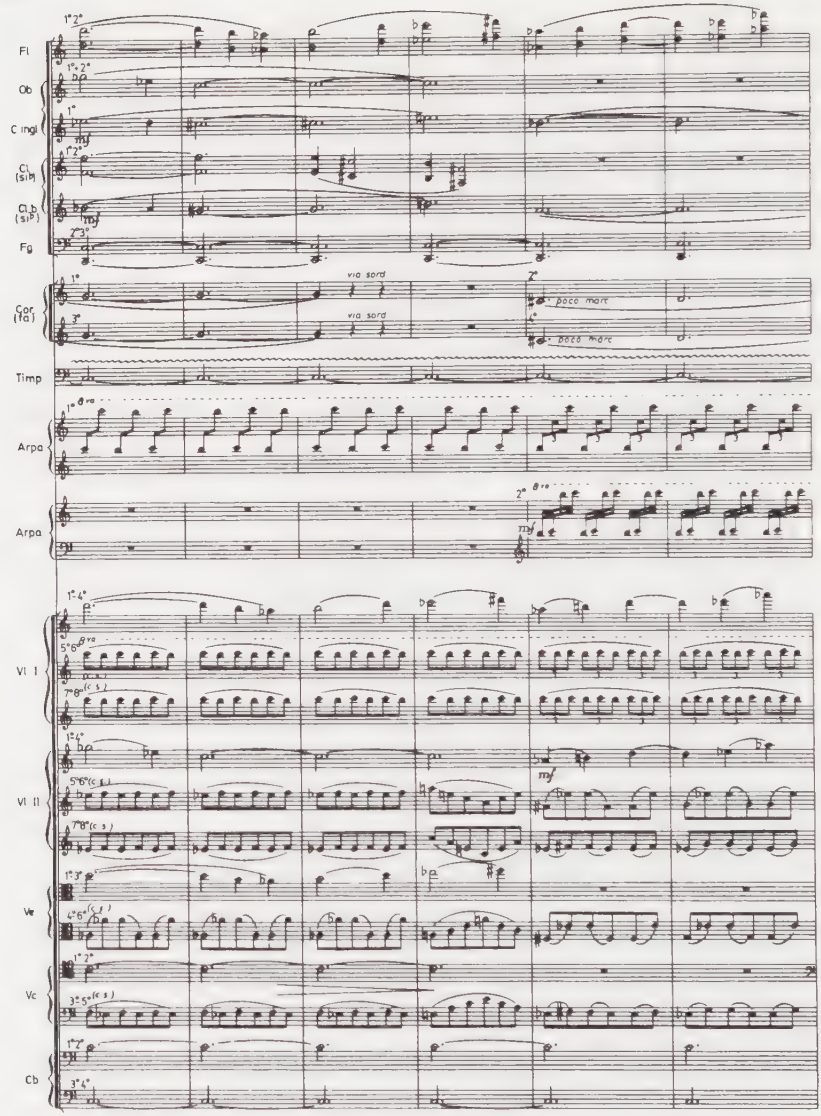

3
Cl (si♭)
Fg
Cor (fa)
Timp
Arpa
3
Vl I
Vl II
Vle
Vc
Cb

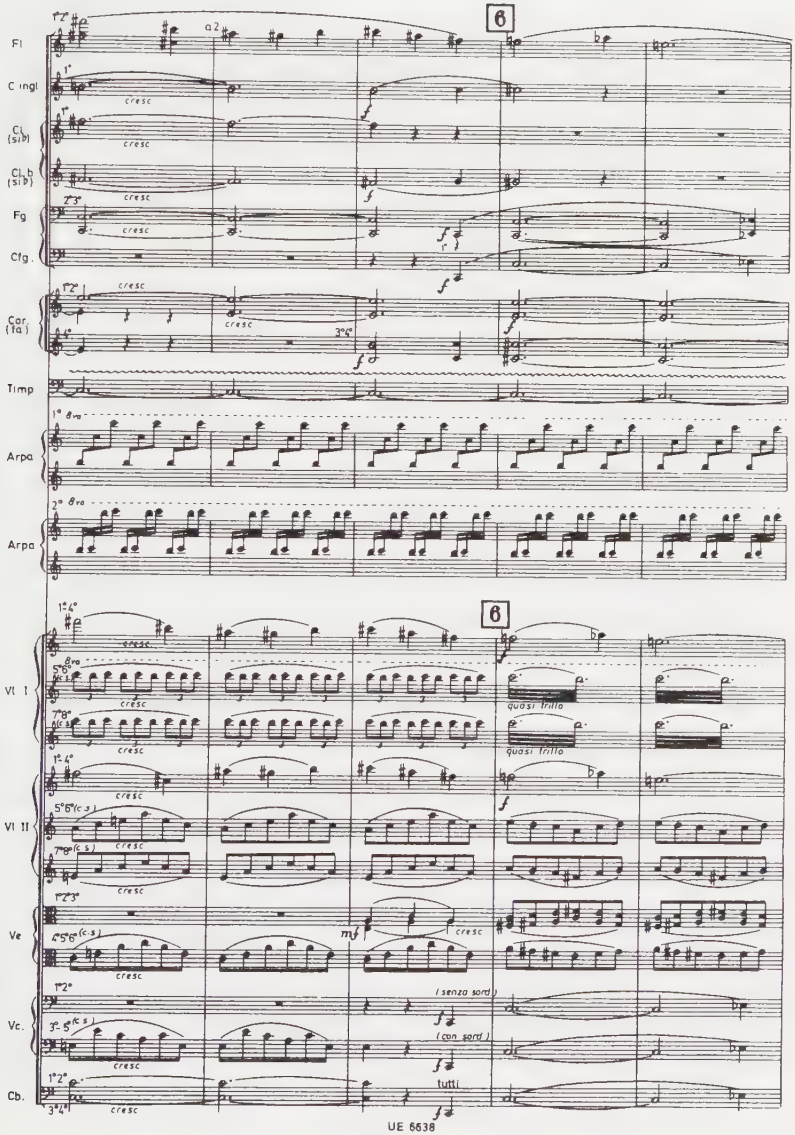

Fl
Ob
Cl (Sib)
Fg
Cor (Fa)
Timp
Arpa
Vl I
Vl II
Va
Vc
Cb
4
p dolce
con sord.

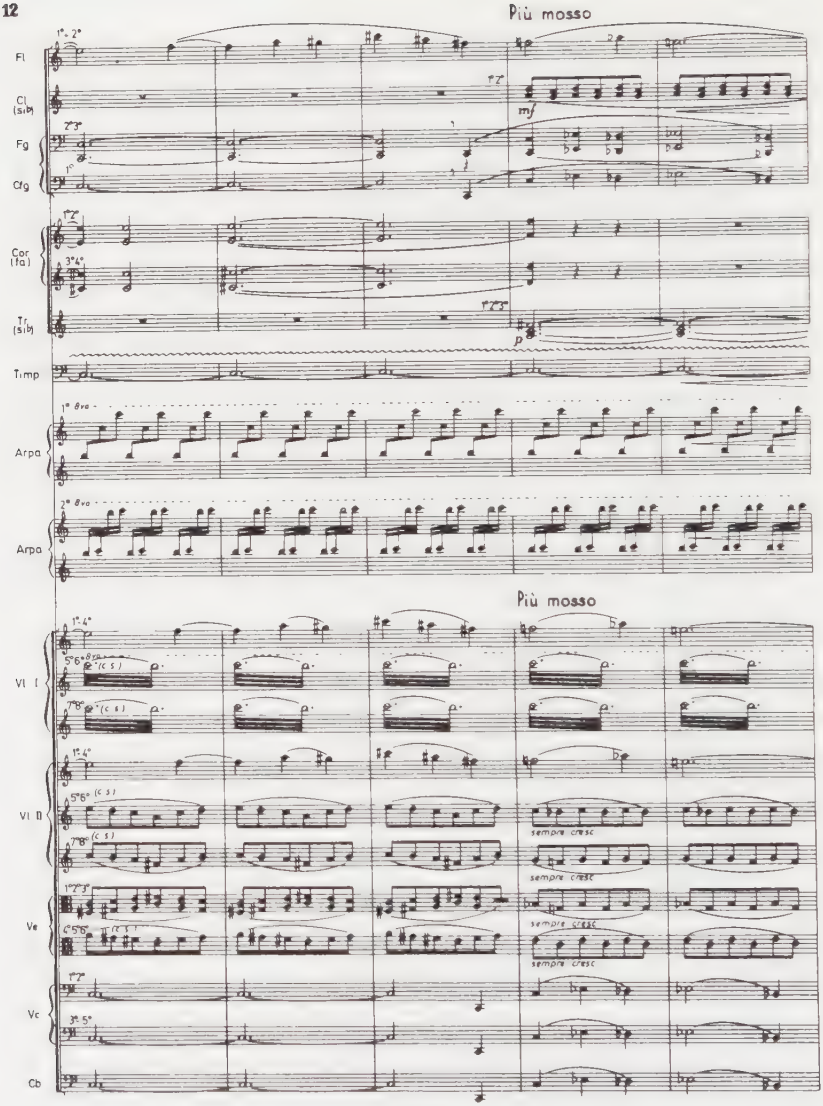

Fl.
Ob
Cor ingl
Cl (si♭)
Fg
Cor (fa)
Timp
Arpa
Vl. I
Vl. II
Vc.
Vc.
Cb.
p espr
poco cresc

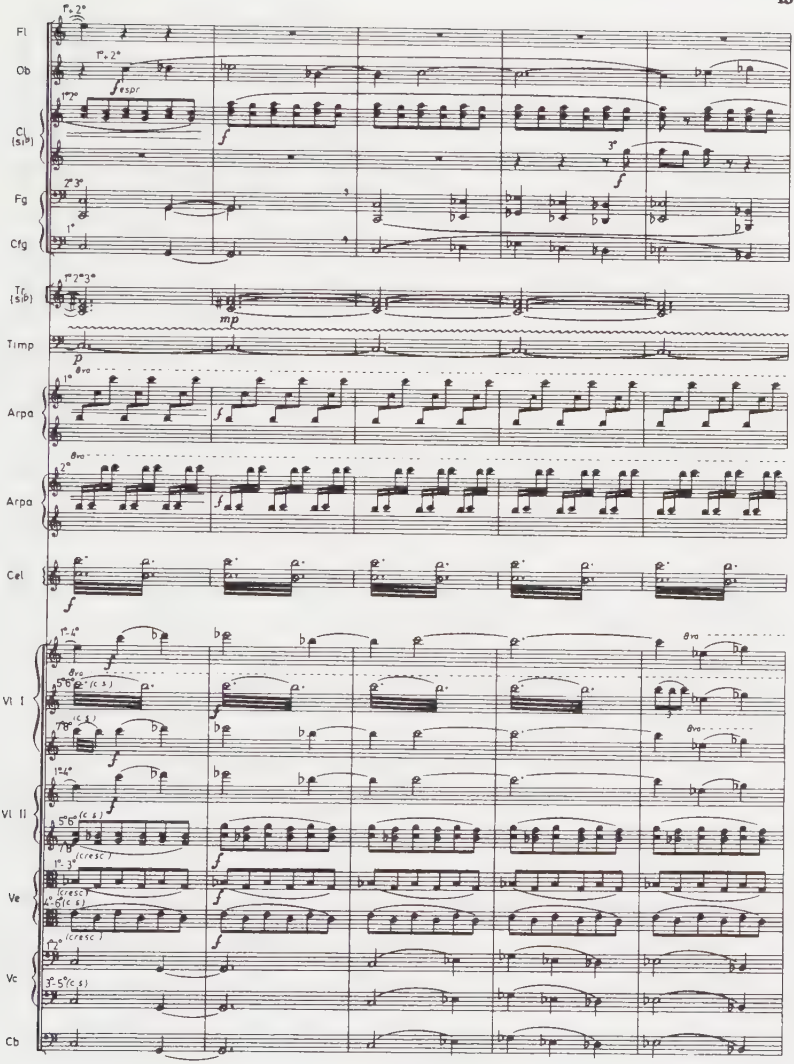

5
Fl
Ob
C. ingl
Cl (si♭)
Fg
Cor (fa)
Timp
Arpa
p espr
mf espr
5
Vl I
Vl II
Ve
Vc
Cb
1° 4° senza sord
(poco cresc)
div
1°2° senza sord
(c.s.)

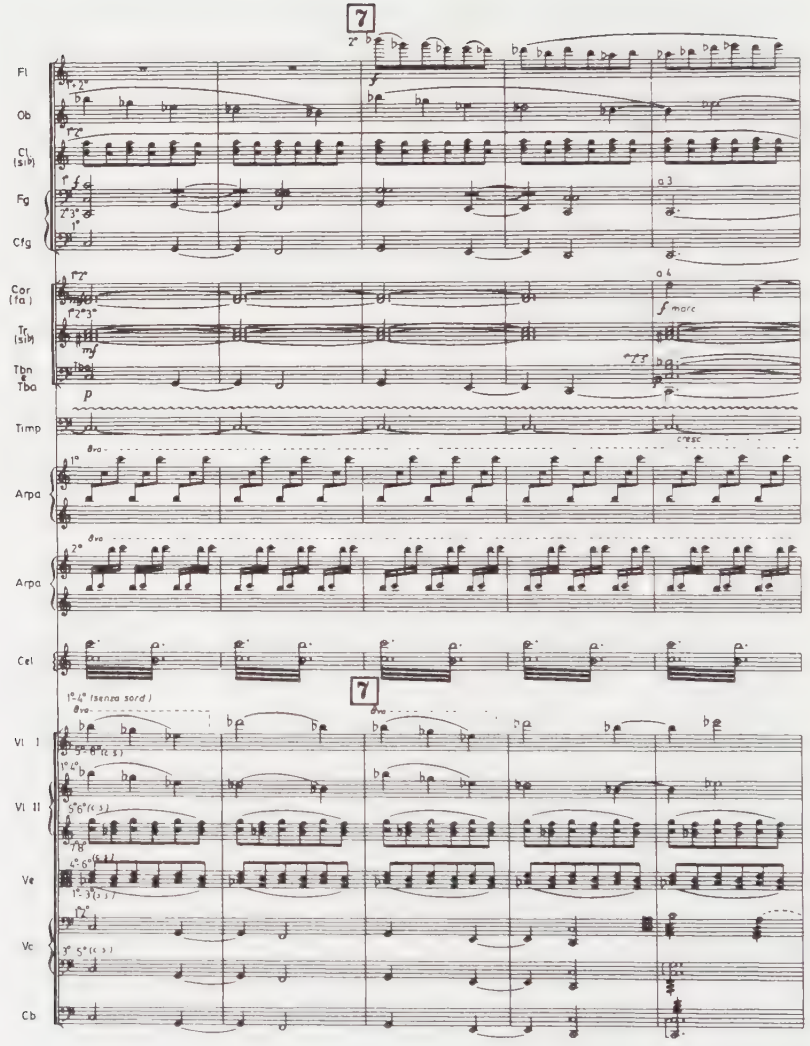

Poco a poco più mosso
Fl
Ob
C. Ingl
Cl. (si♭)
Fg
Cor (fa)
Timp
Arpa
con sord
senza sord
Poco a poco più mosso
Vl I
Vl II
Vle
Vc
Cb

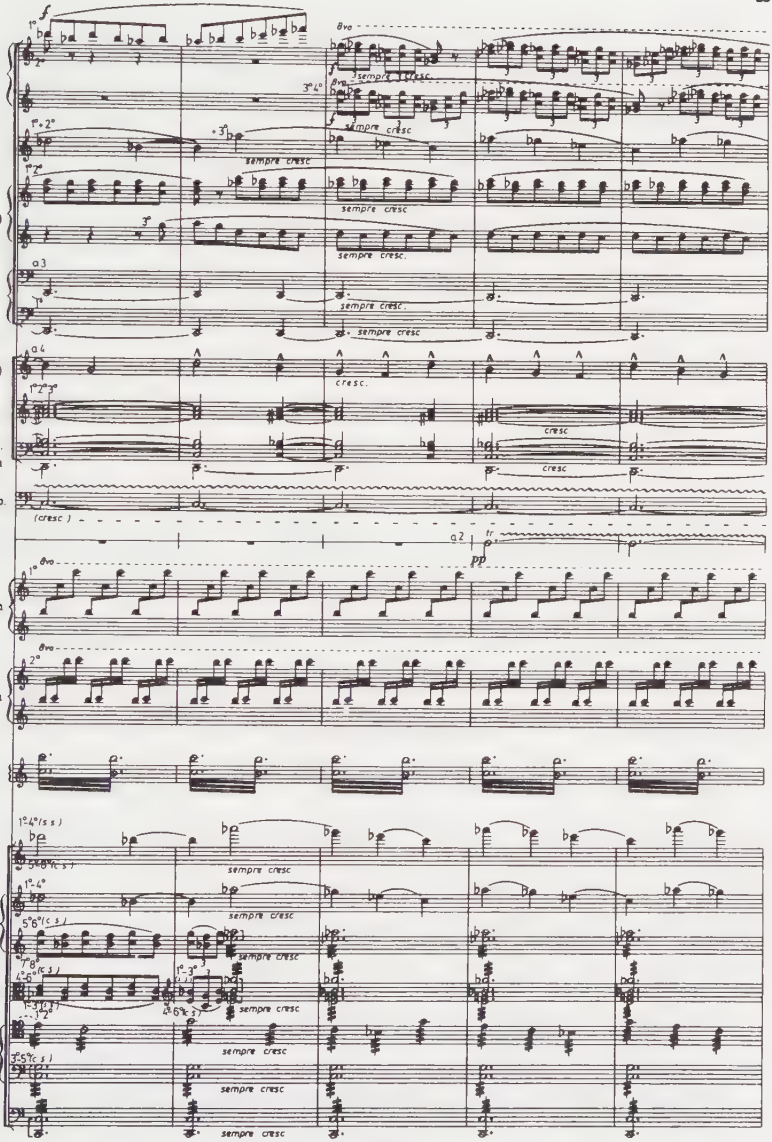

Fl
Ob
C.ingl
Cl. (si♭)
Cl.b (si♭)
Fg
Cor (fa)
via sord
via sord
poco marc
poco marc
Timp
Arpa
Arpa
mf
Vl. I
Vl. II
mf
Va
Vc
Cb

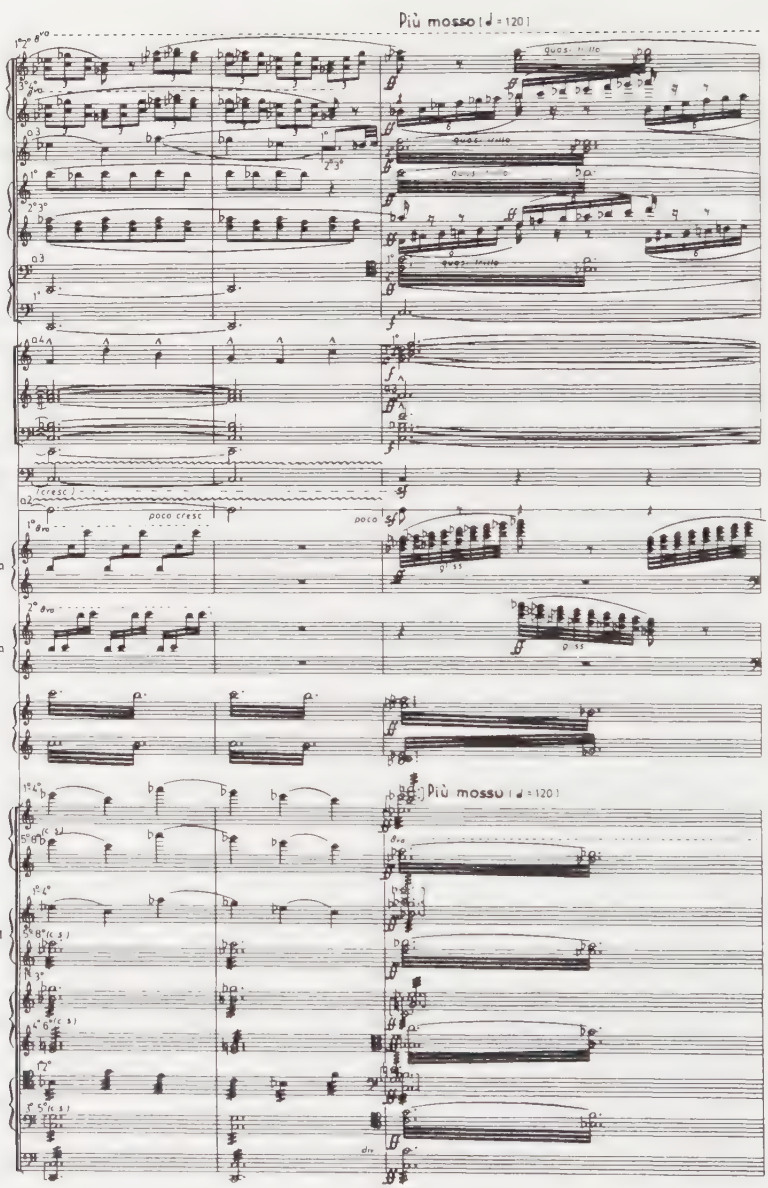

Fl
C.ingl
Cl (si♭)
Cl.b (si♭)
Fg
Cfg.
Cor (fa)
Timp
Arpa
Arpa
Vl I
Vl II
Ve
Vc.
Cb.
a2
cresc
6
quasi trillo
(senza sord.)
(con sord.)
tutti

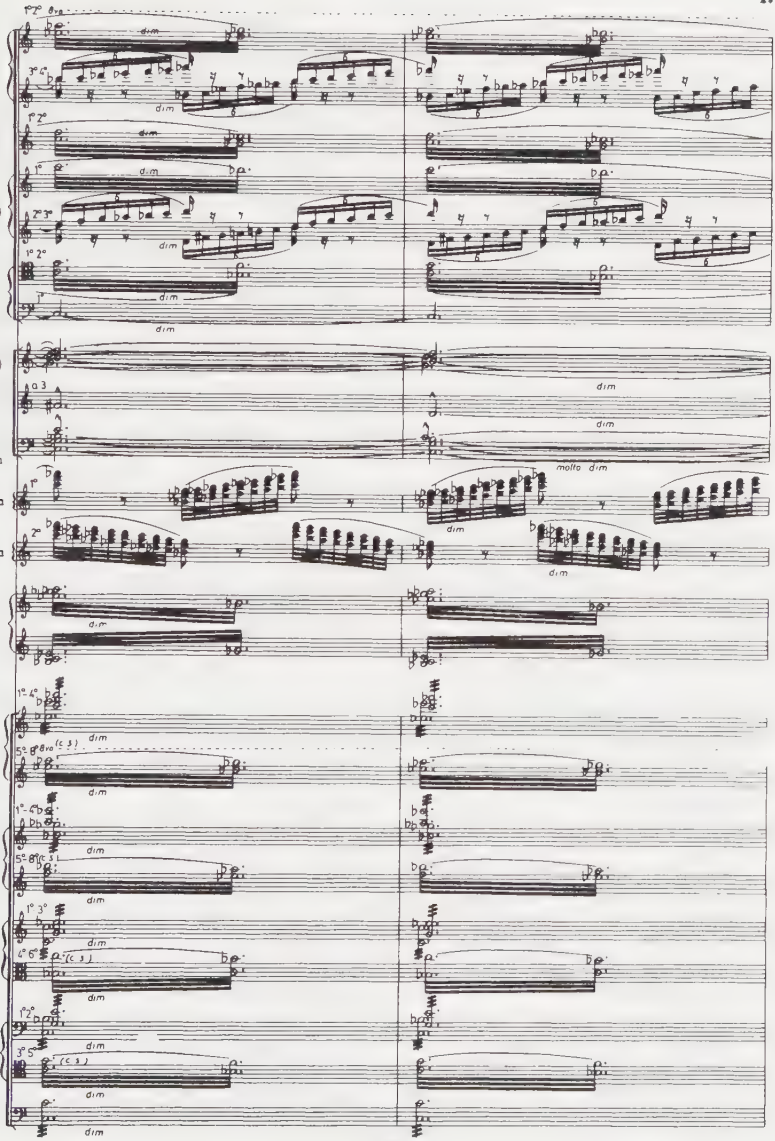

Più mosso
Fl
Cl (si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Timp
Arpa
Arpa
Più mosso
Vl I
Vl II
Va
Vc
Cb
sempre cresc
sempre cresc
sempre cresc
sempre cresc

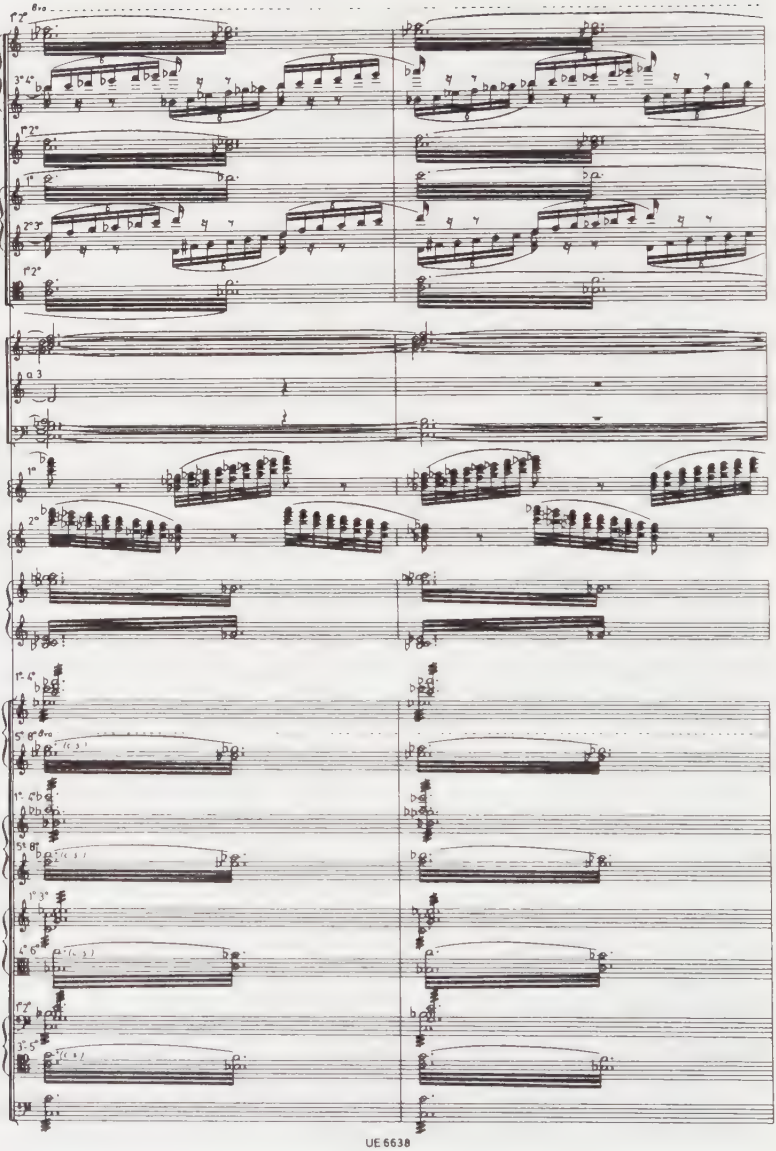

Fl
Ob
Cl (si♭)
Fg
Cfg
T (si♭)
Timp
Arpa
Arpa
Cel
Vl I
Vl II
Ve
Vc
Cb

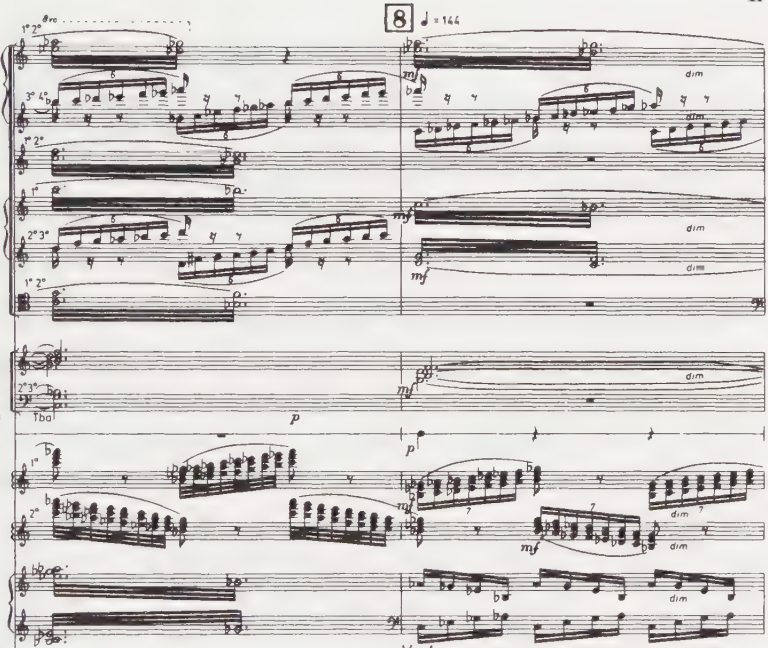

7
Fl
Ob
Cl (si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn Tba
Timp
Arpa
Arpa
Cel
7
(1° 4° (senza sord.))
Vl I
Vl II
Va
Vc
Cb


Fl.
Ob.
Cl. (si♭)
Fg
Cfg
Cor. (fa)
Tr. (si♭)
Tbn. & Tba
Timp.
Pf
Arpa
Arpa
Cel.
Vl. I
Vl. II
Va
Vc.
Cb.
sempre cresc
cresc.
cresc
pp
(cresc.)


Più mosso (♩ = 120)
Fl
Ob
Cl (si♭)
Fg
Ctg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Pf
Arpa
Arpa
Cel
Più mosso (♩ = 120)
Vl I
Vl II
Va
Vc
Cb
poco cresc
poco
quasi trillo

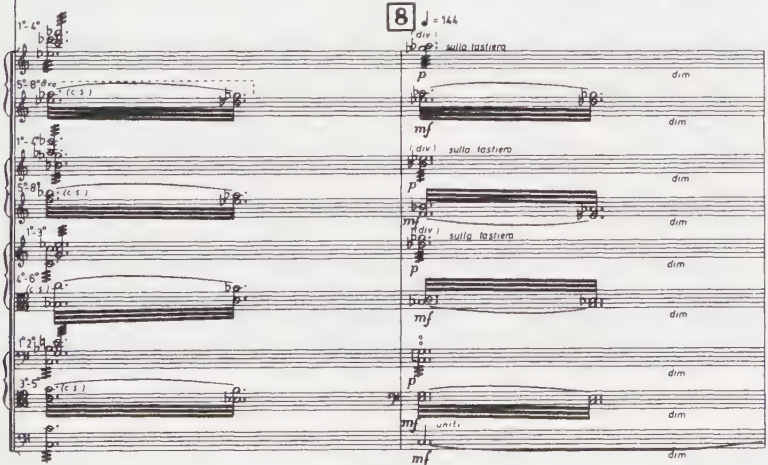

Fl
Ob
Cl (si♭)
Fg
Cfg
Cor (Fa)
Tr (si♭)
Tbn
Tba
Arpa
Arpa
Cel
Vl I
Vl II
Ve
Vc
Cb
dim
molto dim

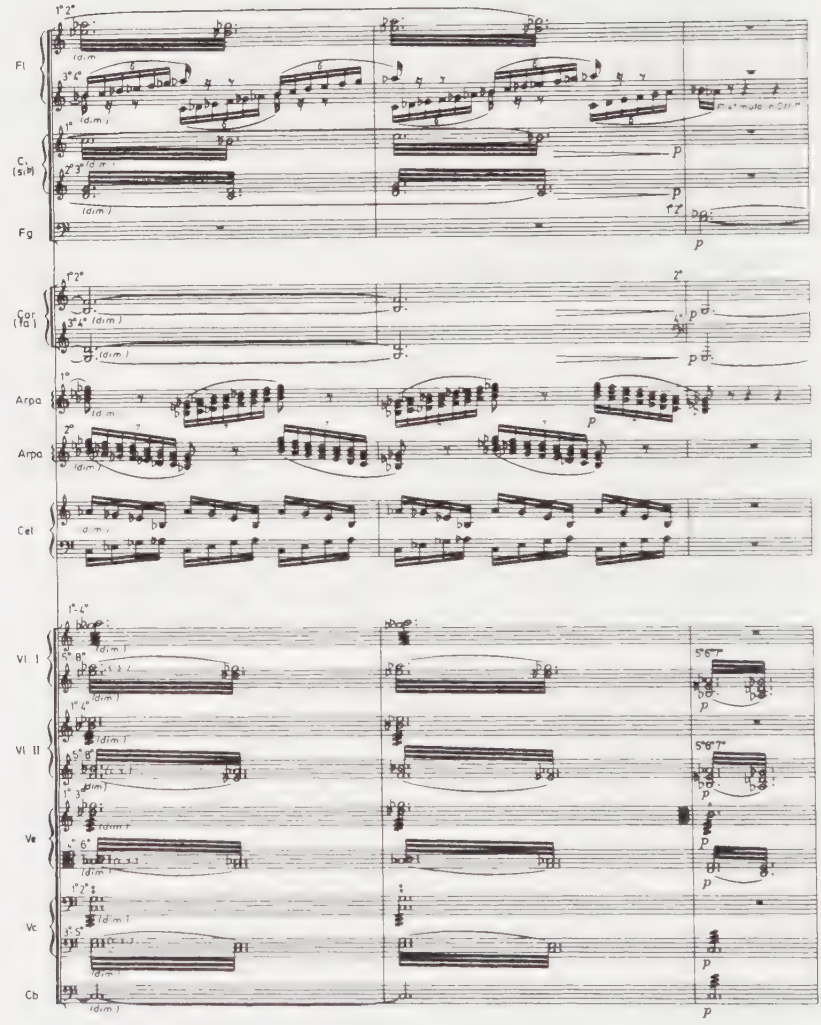

Fl
Ob
Cl (si♭)
Fg
Cor (fa)
Tr (si♭)
Tbn
Tba
Arpa
Arpa
Cel
Vl I
Vl II
Va
Vc
Cb

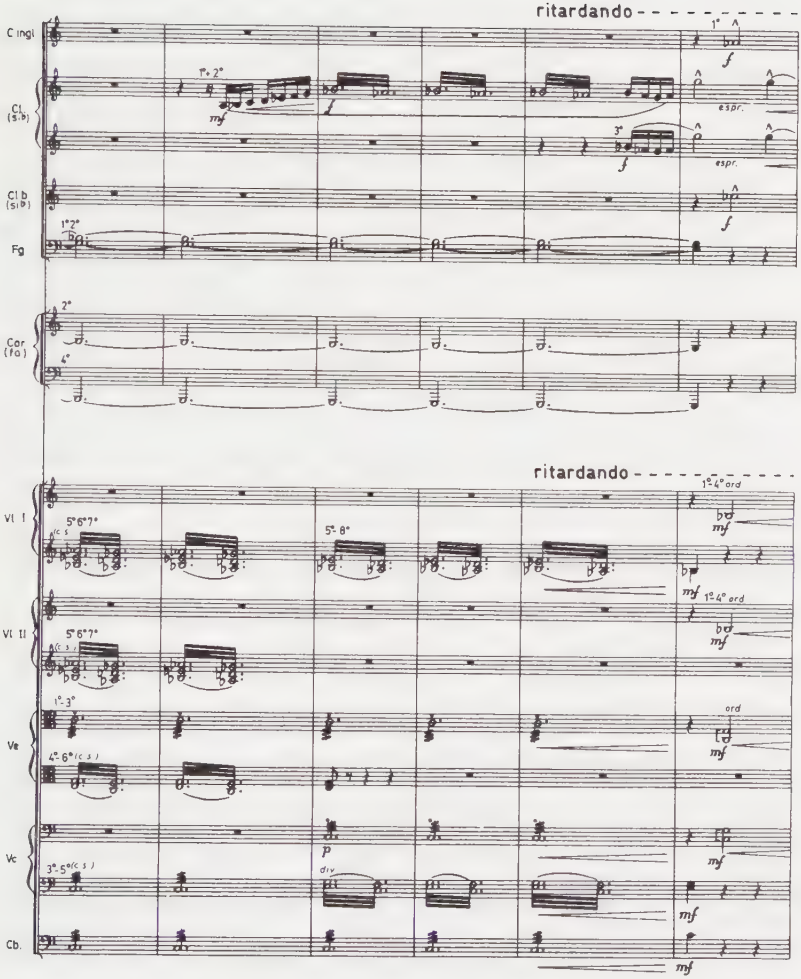


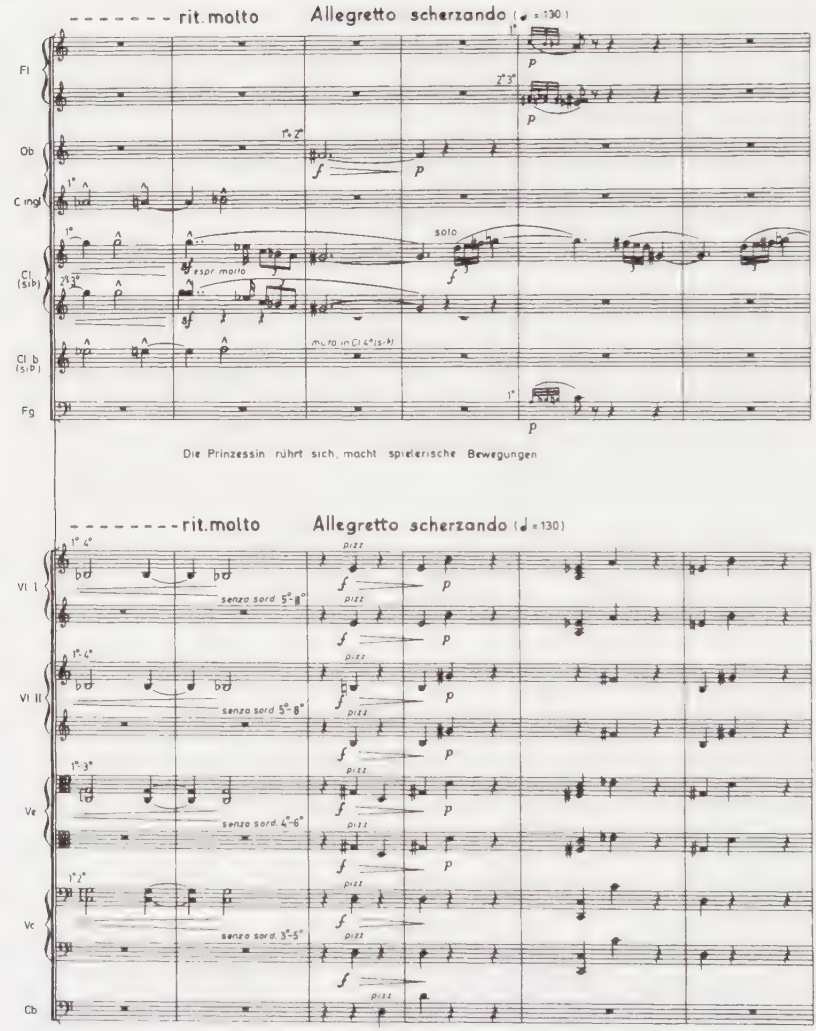
Vorhang

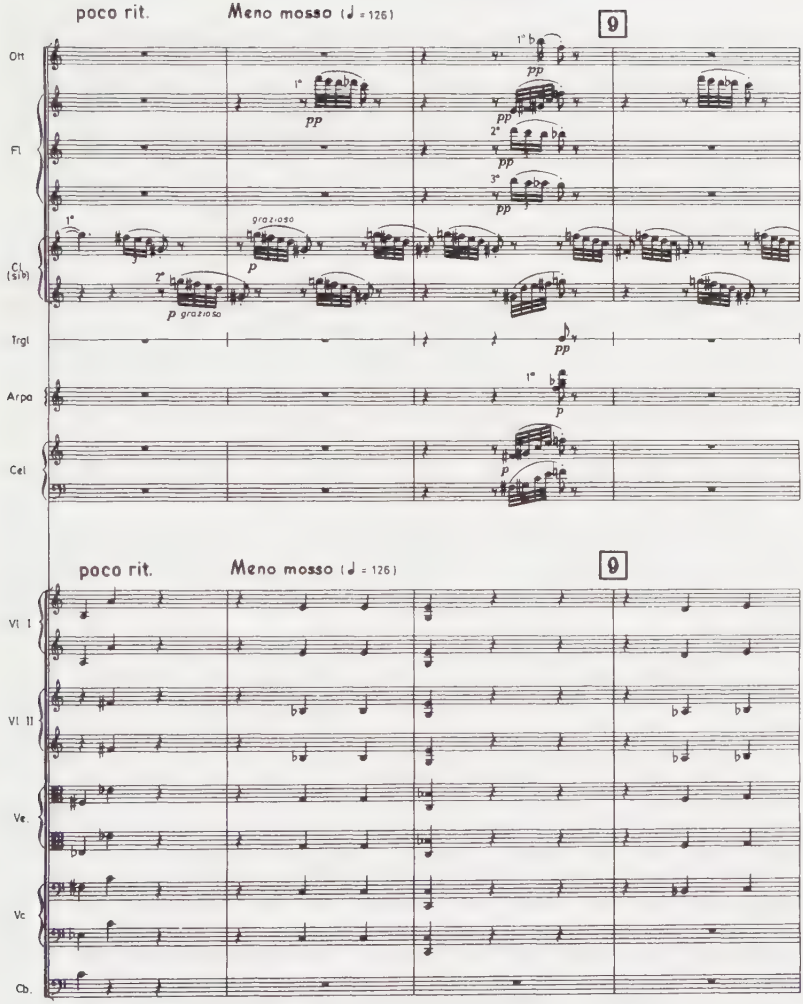
Die Fee steht links am Fuße des Hügels, die Prinzessin sitzt im Walde

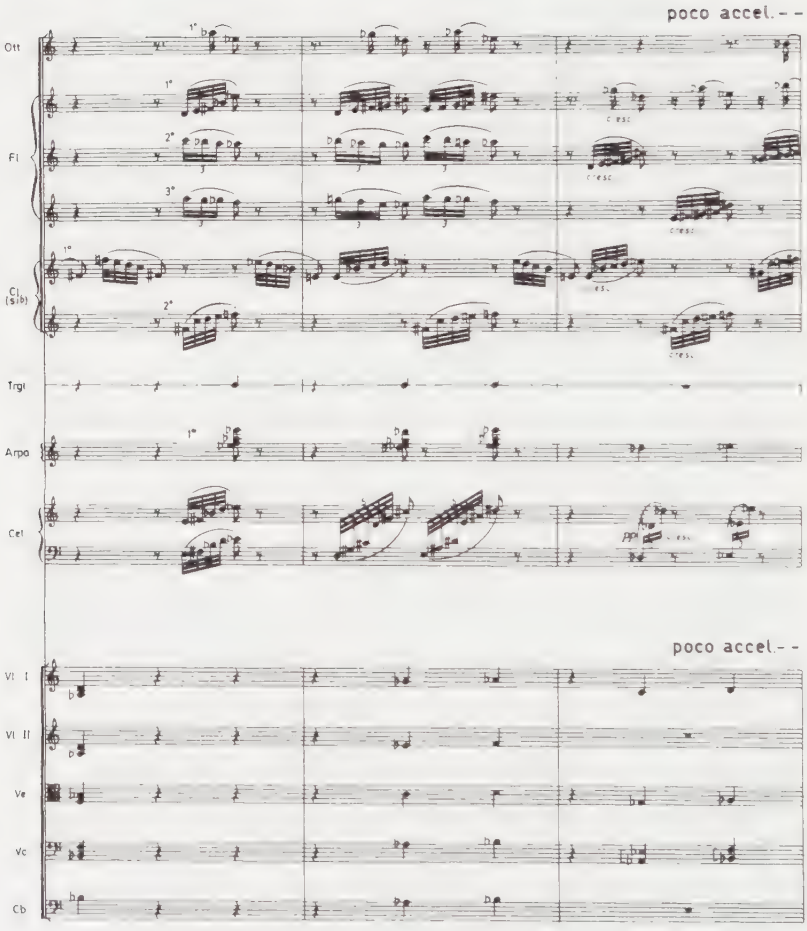


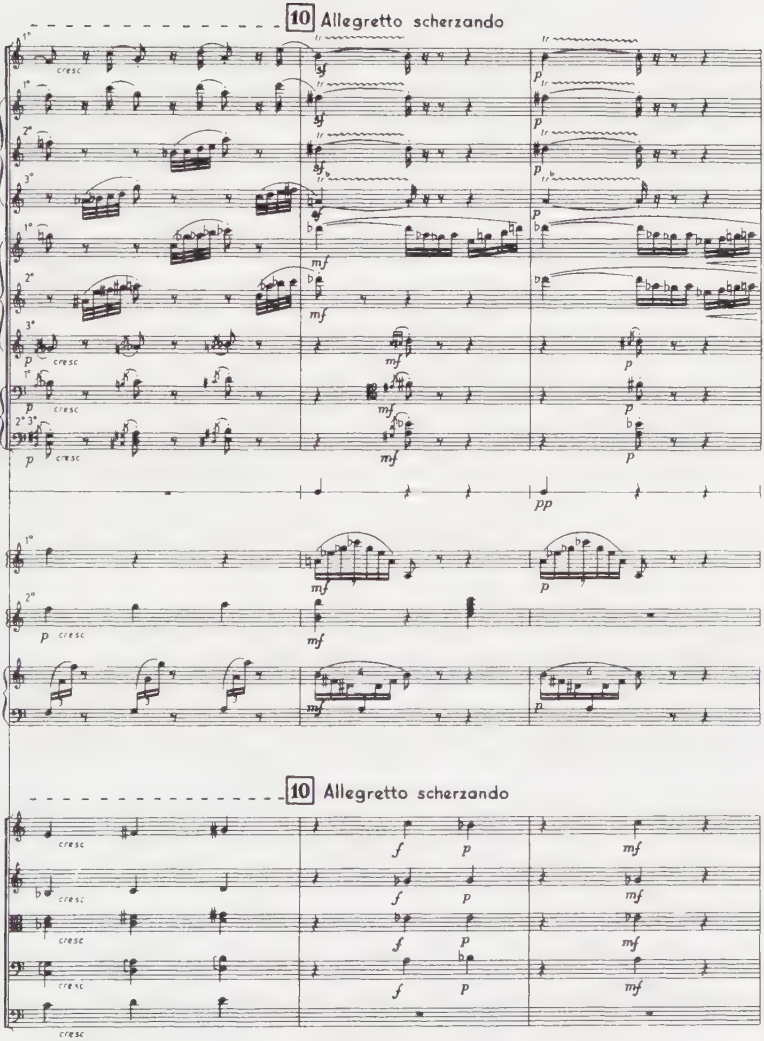

Fl
C. (sib)
Fg
Cor (Fa)
Arpa
Arpa
Cel
Vl I
Vl II
Va
Vc
Cb

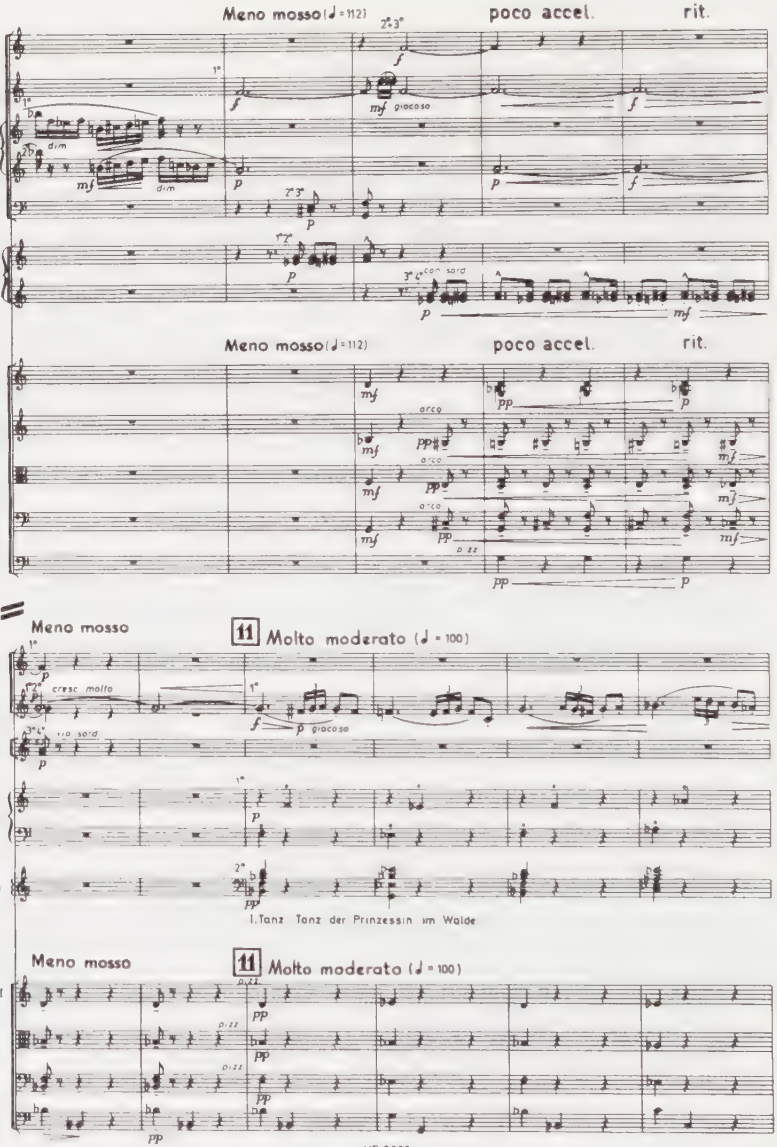

ritardando
C.ingl
Cl. (Si♭)
Cl.b (Si♭)
Fg
Cor (Fa)
ritardando
Vl. I
Vl. II
Vc
Vc
Cb.
espr.
espr.
1°-4° ord
1°-4° ord
ord
div


rit. molto
Allegretto scherzando (♩ = 130)
Fl
Ob
C ingl
Cl (Sib)
Cl b (Sib)
Fg
espr. molto
solo
muto in Cl 4° (Sib)
Die Prinzessin rührt sich, macht spielerische Bewegungen
rit. molto
Allegretto scherzando (♩ = 130)
Vl. I
Vl. II
Va
Vc
Cb
senza sord. 5°-8°
senza sord. 4°-6°
senza sord. 3°-5°
pizz.

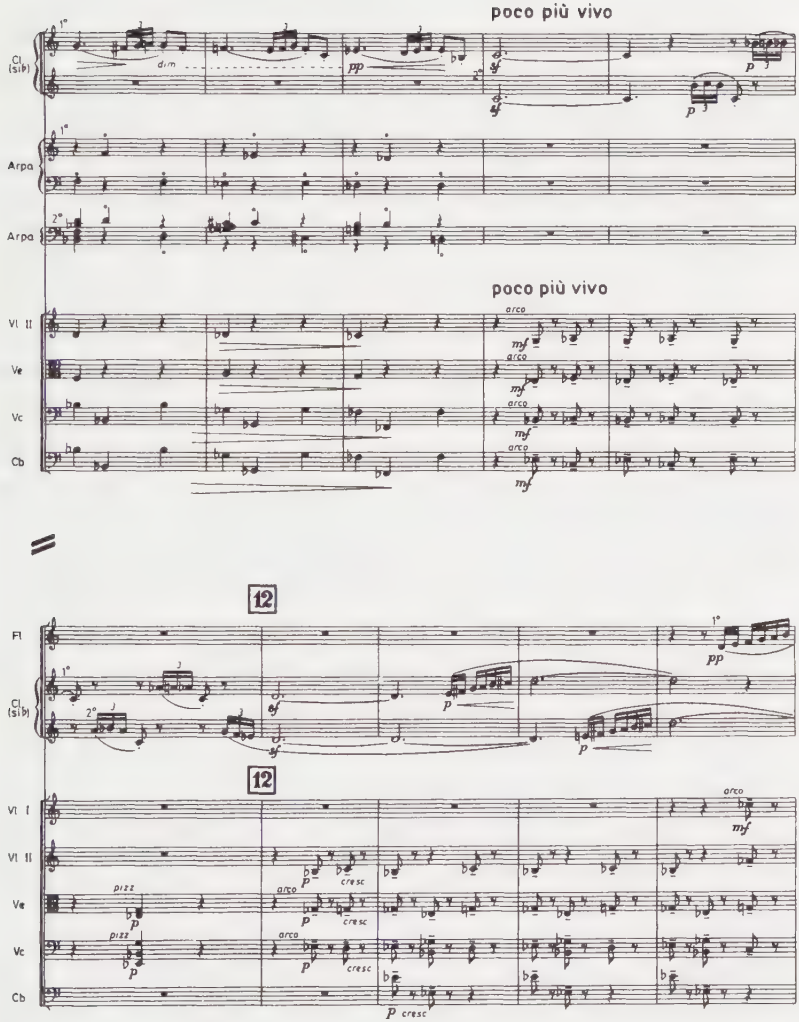

poco rit.
Meno mosso (♩ = 126)
9
Ott
Fl
Cl (si♭)
Trgl
Arpa
Cel
grazioso
p grazioso
poco rit.
Meno mosso (♩ = 126)
9
Vl. I
Vl. II
Ve.
Vc
Cb.

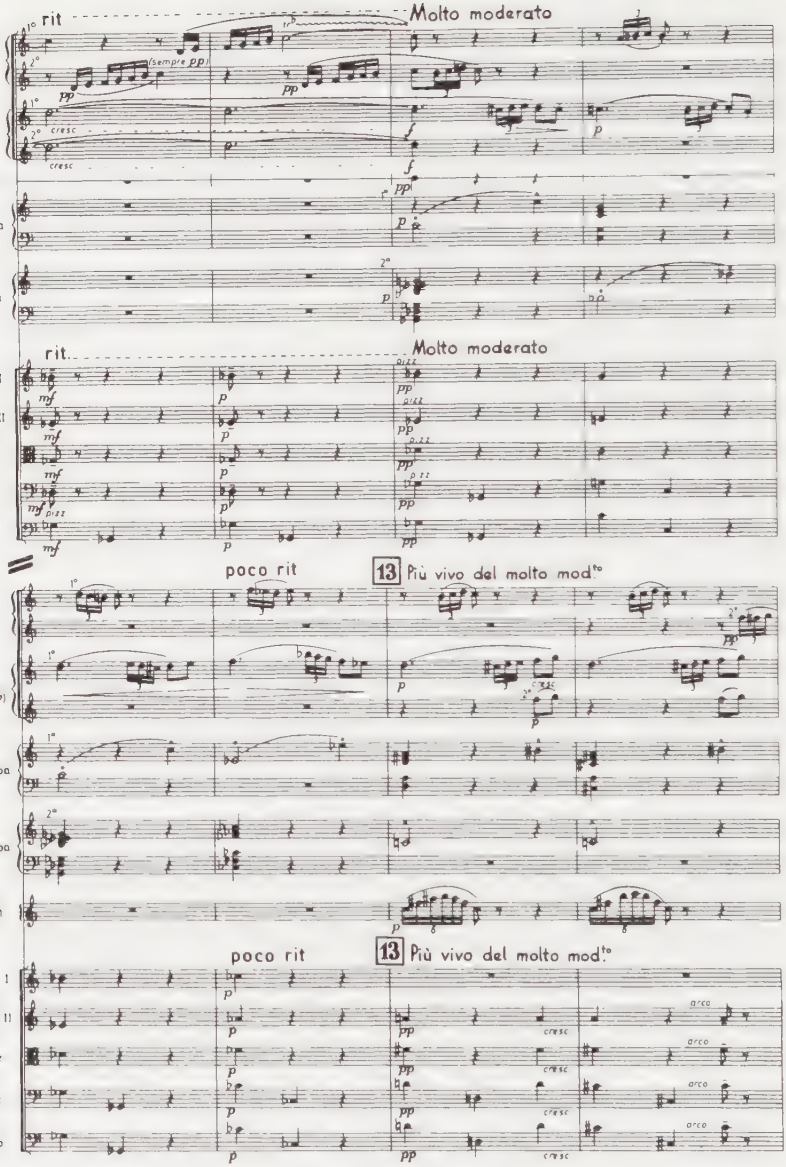

poco accel. - -
Ott
Fl
Cl (sib)
Trgl
Arpa
Cel
poco accel. - -
Vl I
Vl II
Va
Vc
Cb

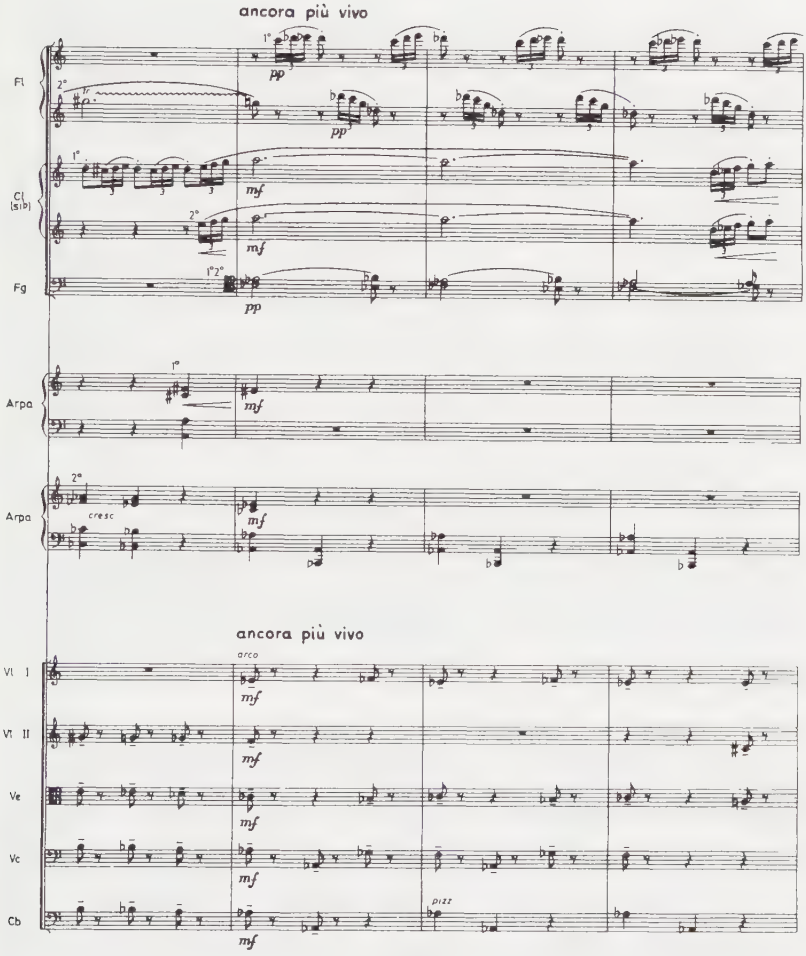

10 Allegretto scherzando
Ott
Fl
Cl (Sib)
Fg
Trgl
Arpa
Arpa
Cel
10 Allegretto scherzando
Vl I
Vl II
Ve
Vc
Cb

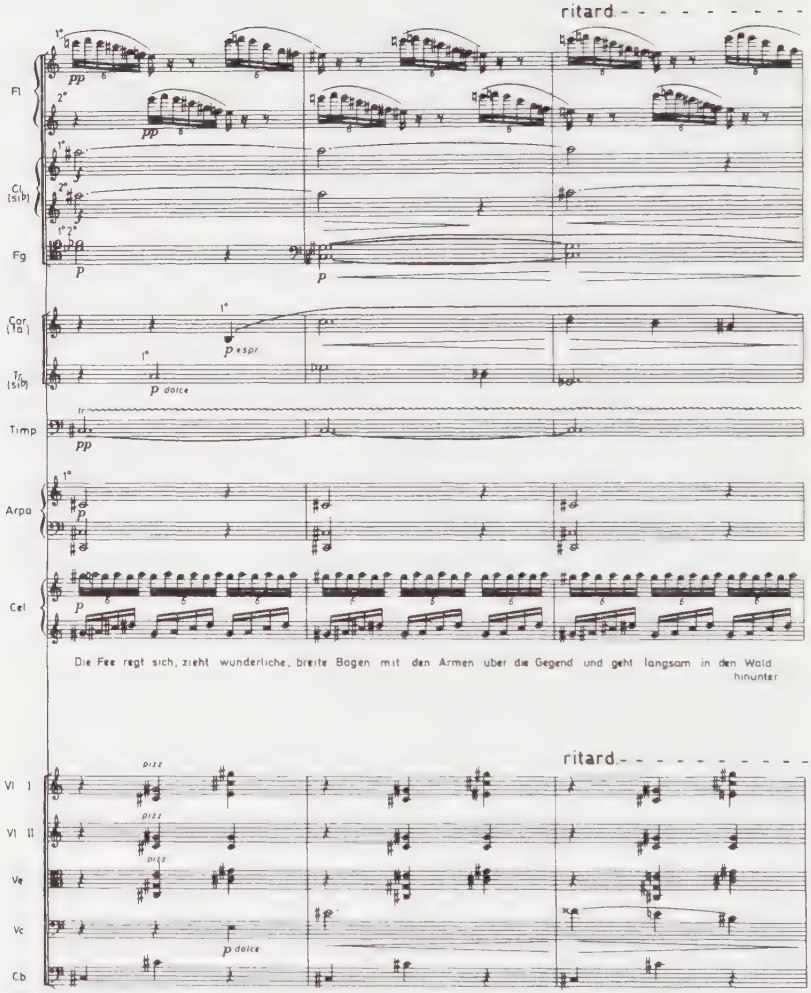


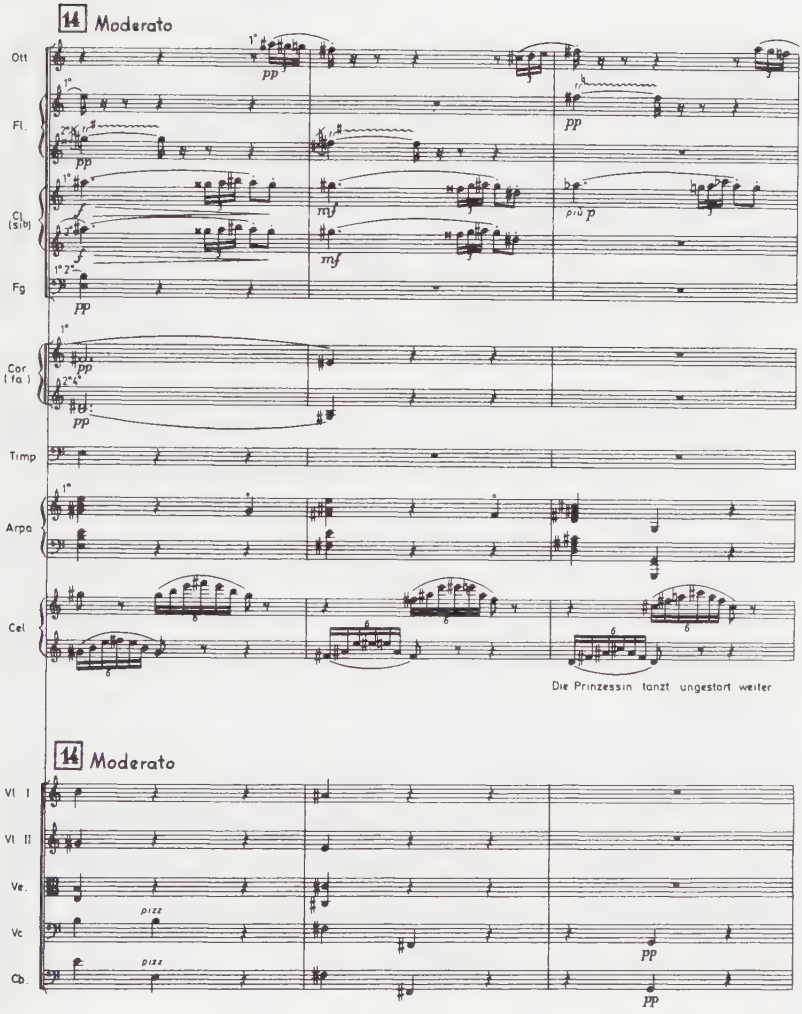
1. Tanz Tanz der Prinzessin im Walde

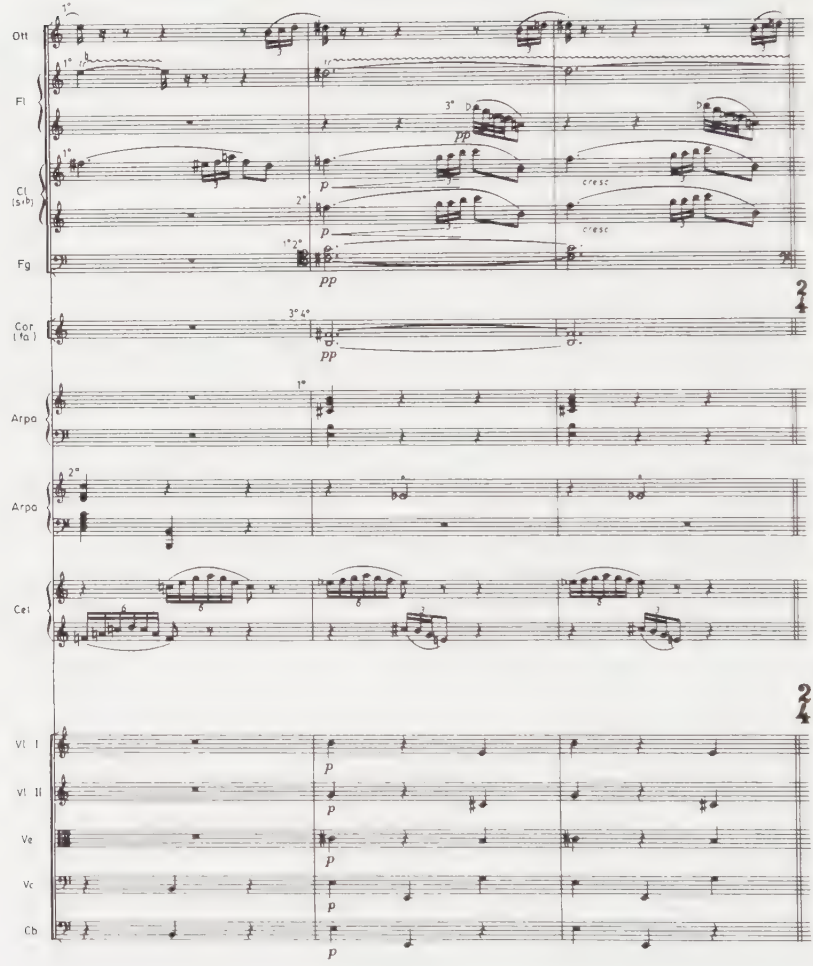

poco più vivo
Cl. (sib)
Arpa
Arpa
poco più vivo
Vl II
Ve
Vc
Cb
12
Fl
Cl. (sib)
12
Vl I
Vl II
Ve
Vc
Cb

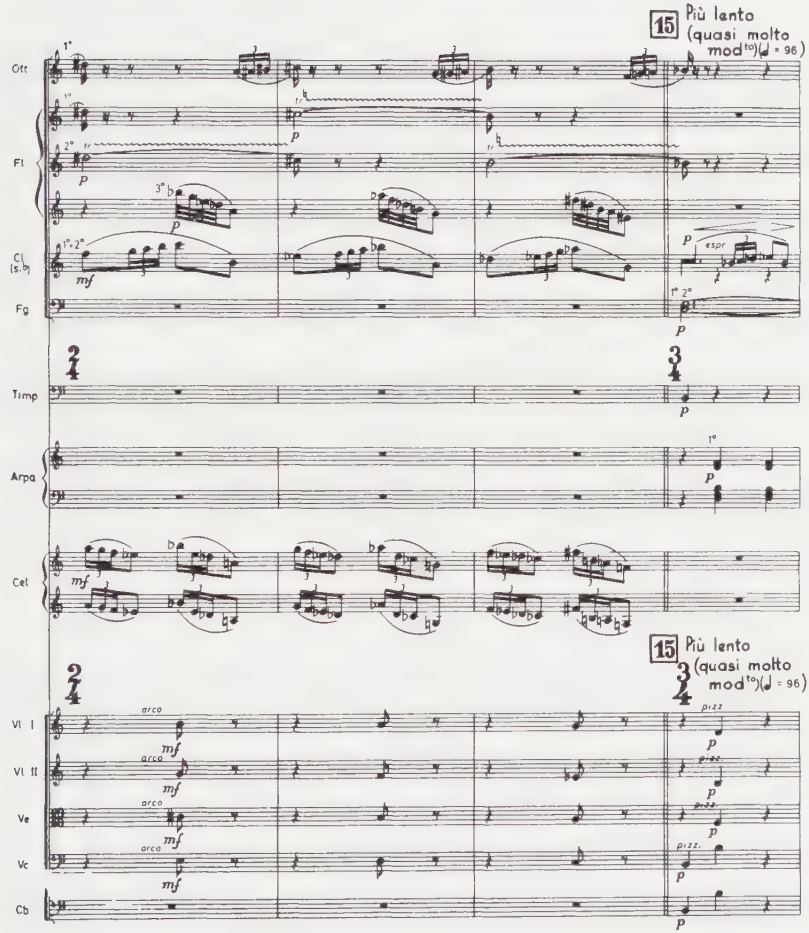

rit
Molto moderato
Fl
Cl (si♭)
Trgl
Arpa
Arpa
rit.
Molto moderato
Vl I
Vl II
Ve
Vc
Cb
poco rit
13 Più vivo del molto mod.to
Fl
Cl (si♭)
Arpa
Arpa
Cel
poco rit
13 Più vivo del molto mod.to
Vl I
Vl II
Ve
Vc
Cb
arco

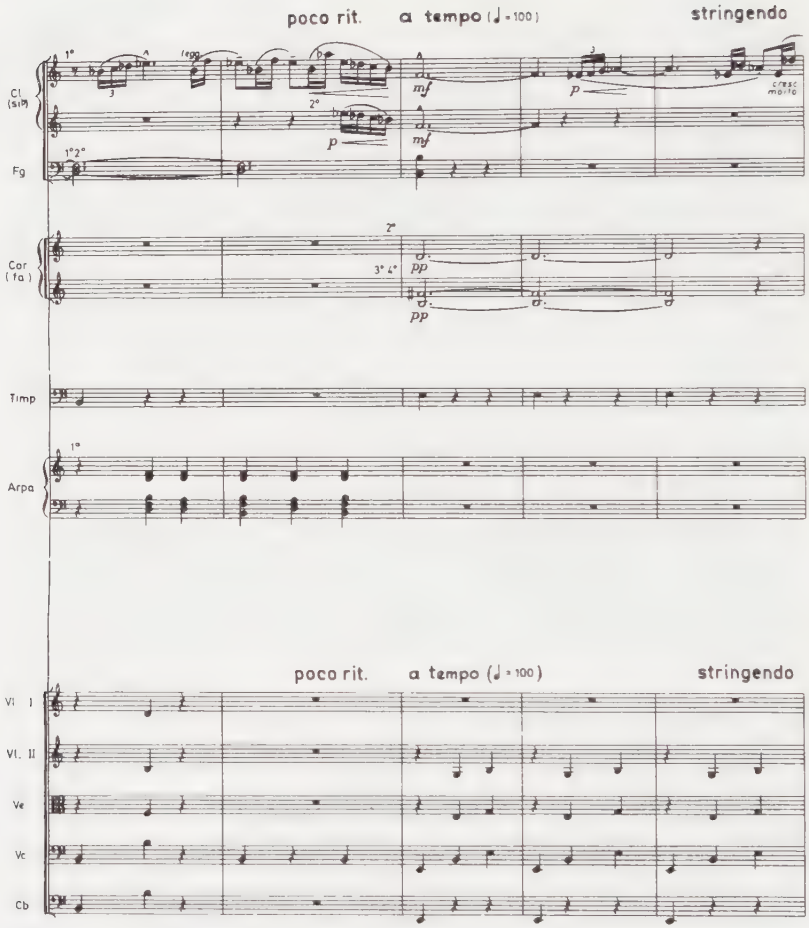

ancora più vivo
Fl
Cl (si b)
Fg
Arpa
Arpa
cresc
ancora più vivo
arco
Vl I
Vl II
Ve
Vc
Cb
pizz

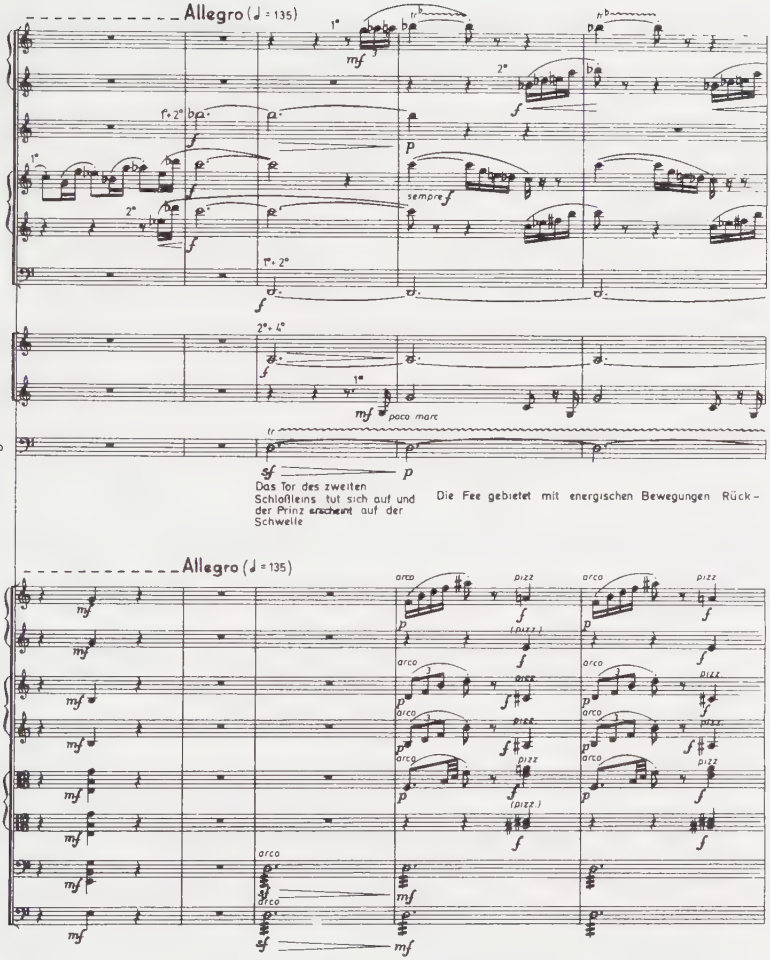

ritard.
Fl
Cl (Sib)
Fg
Cor (Fa)
Tr (Sib)
Timp
Arpa
Cel
Die Fee regt sich, zieht wunderliche, breite Bogen mit den Armen uber die Gegend und geht langsam in den Wald hinunter
ritard.
Vl I
Vl II
Ve
Vc
Cb

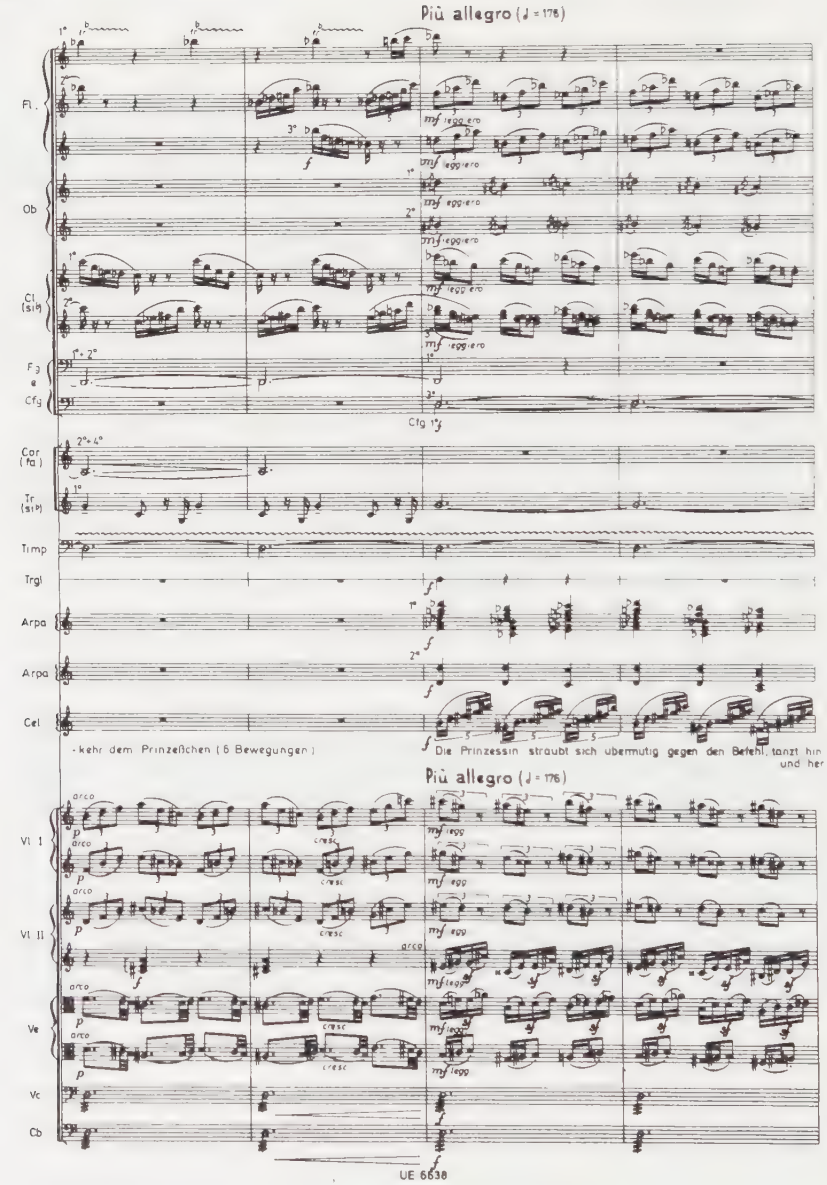

14 Moderato
Ott
Fl.
Cl. (sib)
Fg
Cor (fa)
Timp
Arpa
Cel
Die Prinzessin tanzt ungestört weiter
14 Moderato
Vl. I
Vl. II
Va.
Vc
Cb.
pizz
pizz

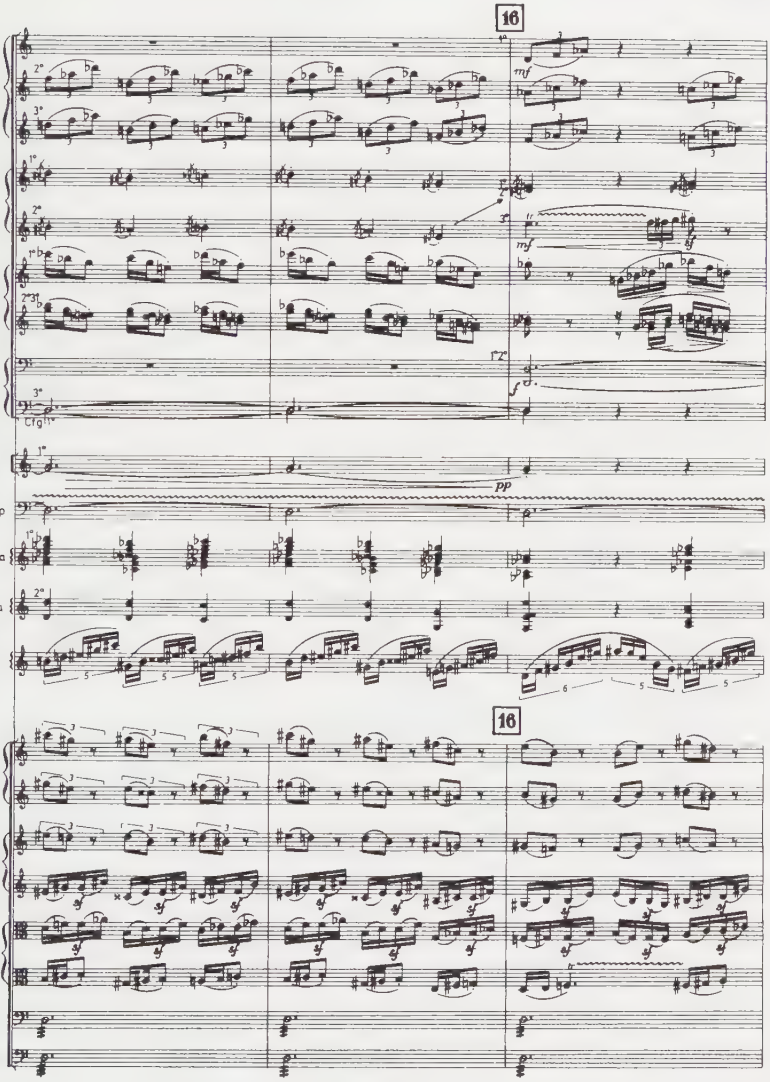

Ott
Fl
Cl (s/b)
Fg
Cor (fa)
Arpa
Arpa
Cel
Vl I
Vl II
Va
Vc
Cb
pp
p
cresc
2/4

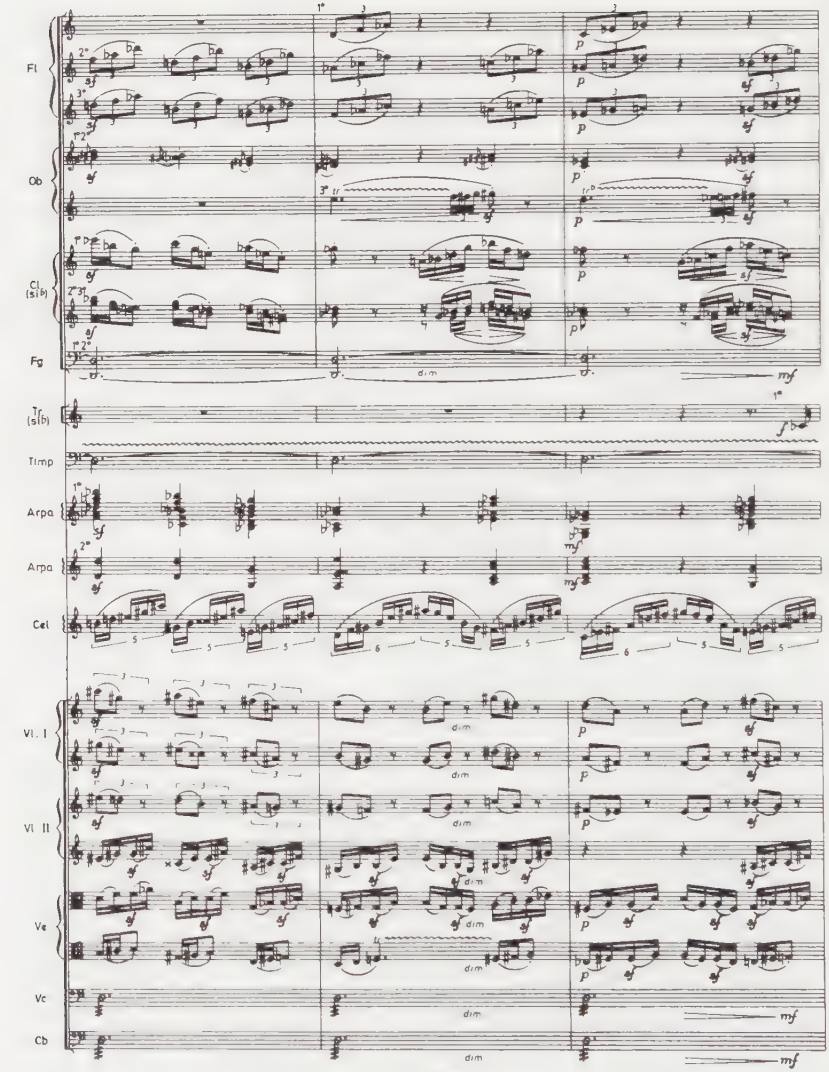

15 Più lento (quasi molto mod^to) (♩ = 96)
Ott
Fl
Cl (s.b)
Fg
Timp
Arpa
Cel
15 Più lento (quasi molto mod^to) (♩ = 96)
Vl I
Vl II
Ve
Vc
Cb
arco
pizz.
espr.

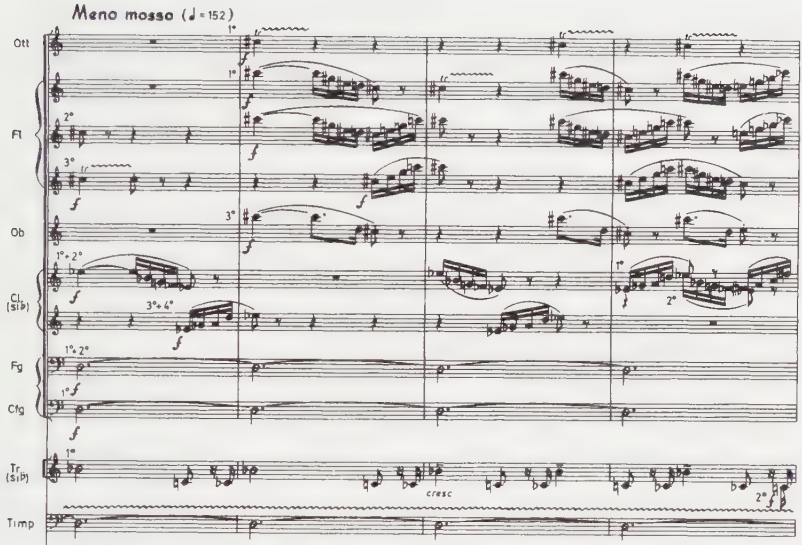

poco rit.
a tempo (♩ = 100)
stringendo
Cl (Si♭)
Fg
Cor (Fa)
Timp
Arpa
Vl. I
Vl. II
Ve
Vc
Cb


Allegro (♩ = 135)
Fl.
Ob.
Cl. (si♭)
Cor (fa)
Tr. (si♭)
Timp.
Das Tor des zweiten Schloßleins tut sich auf und der Prinz erscheint auf der Schwelle
Die Fee gebietet mit energischen Bewegungen Rück-
Allegro (♩ = 135)
Vl. I
Vl. II
Va.
Vc.
Cb.

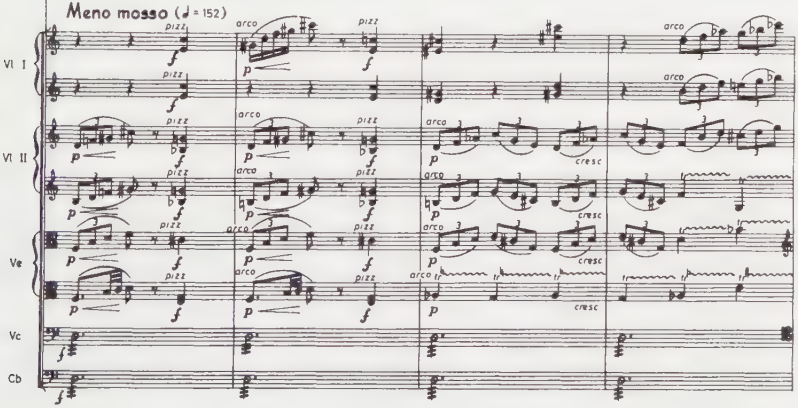

Più allegro (♩ = 176)
Fl.
Ob
Cl. (si♭)
F.g
e
Cfg
Cfg 1°/3
Cor (fa)
Tr. (si♭)
Timp
Trgl
Arpa
Arpa
Cel
mf leggiero
- kehr dem Prinzeßchen (6 Bewegungen)
Die Prinzessin sträubt sich übermütig gegen den Befehl, tanzt hin und her
Più allegro (♩ = 176)
Vl. I
Vl. II
Ve
Vc
Cb
arco
cresc
mf legg
UE 6638

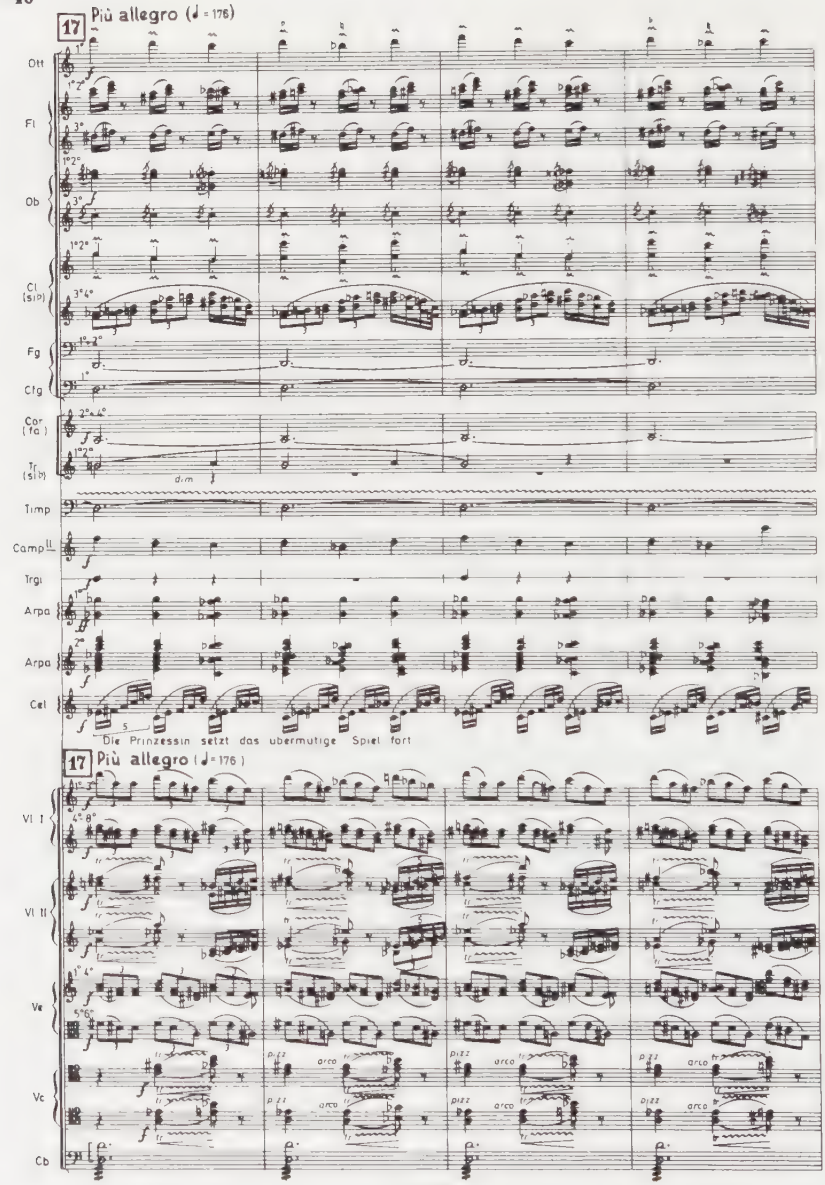

16
Fl
Ob
Cl (si♭)
Fg
e
Cfg
Tr (si♭)
Timp
Arpa
Arpa
Cel
16
Vl I
Vl II
Ve
Vc
Cb

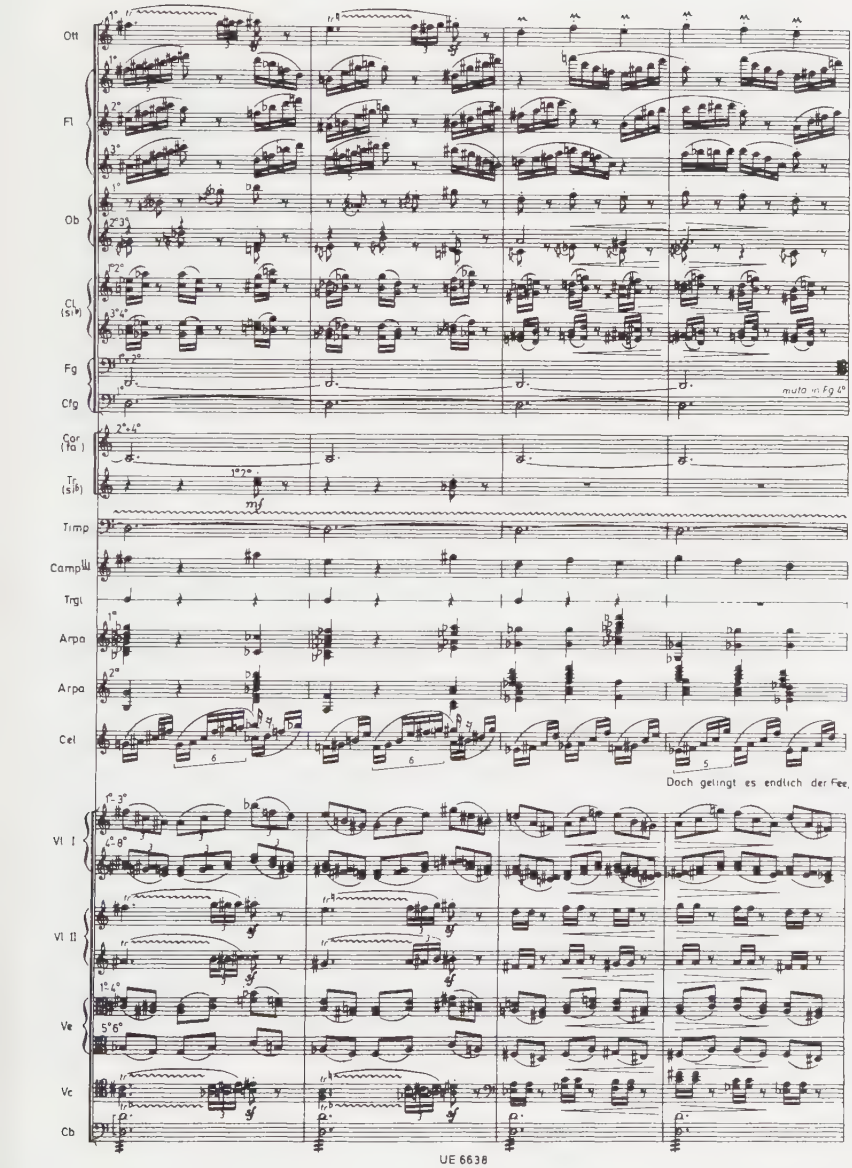

Fl
Ob
Cl (si♭)
Fg
Tr (si♭)
Timp
Arpa
Arpa
Cel
Vl. I
Vl. II
Va
Vc
Cb
dim
mf

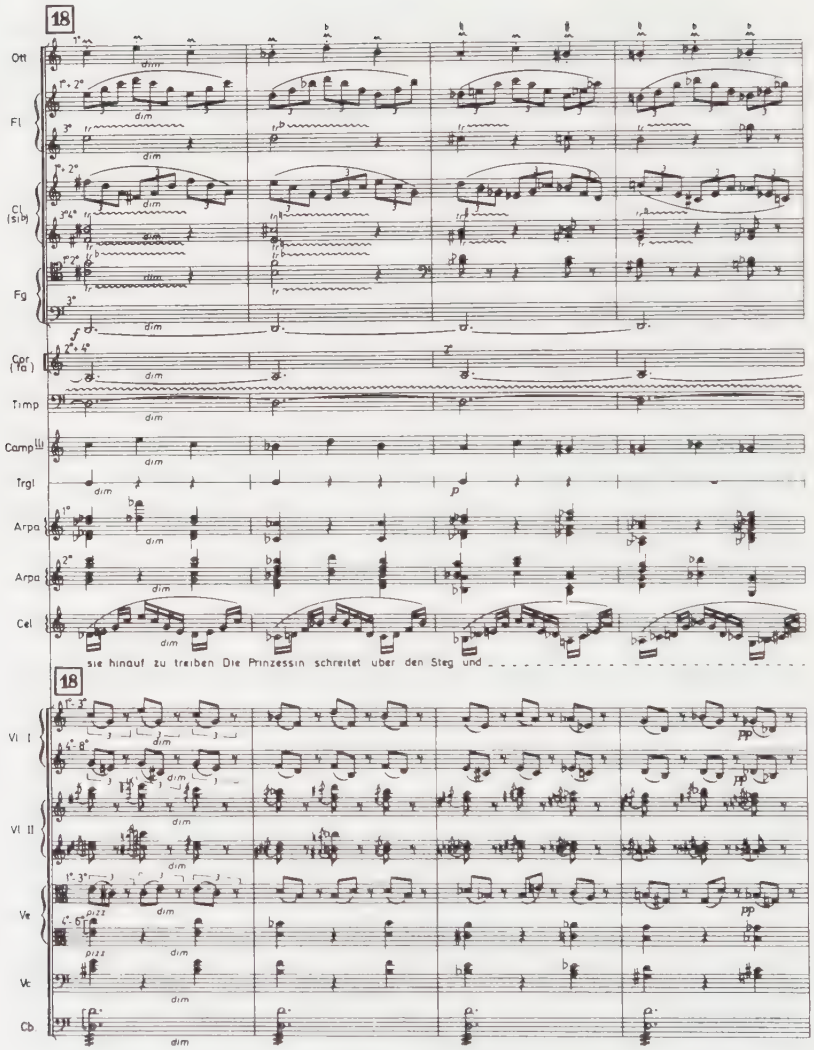


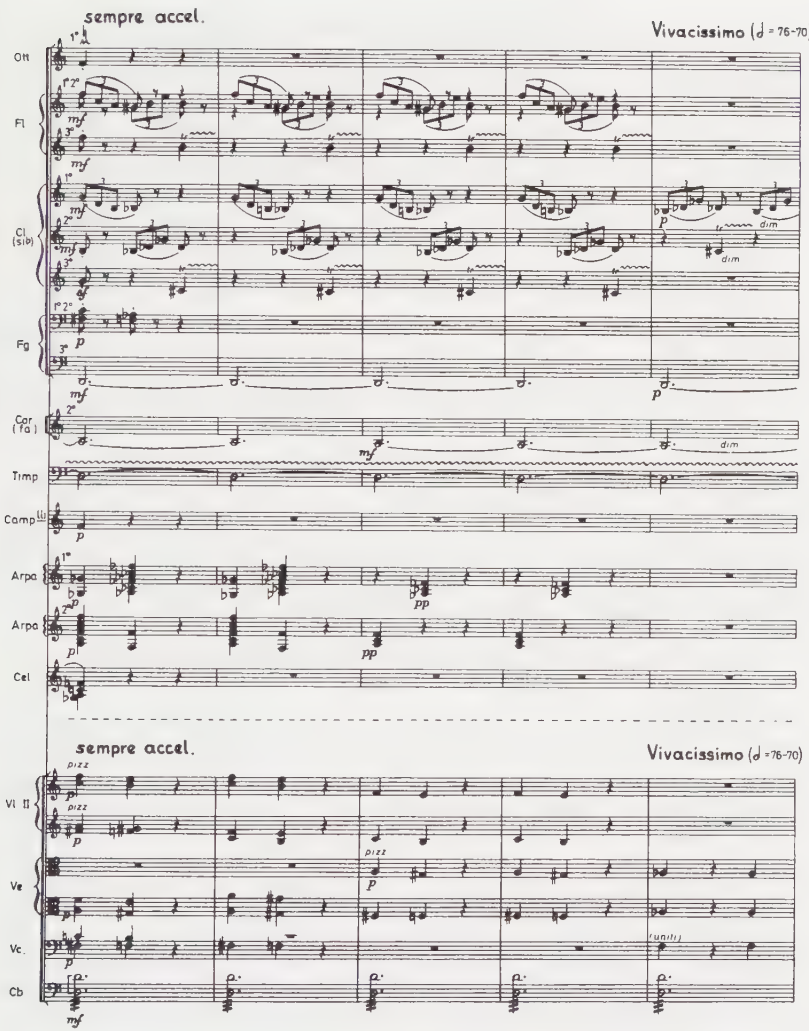
Die Fee wiederholt die befehlenden Gesten

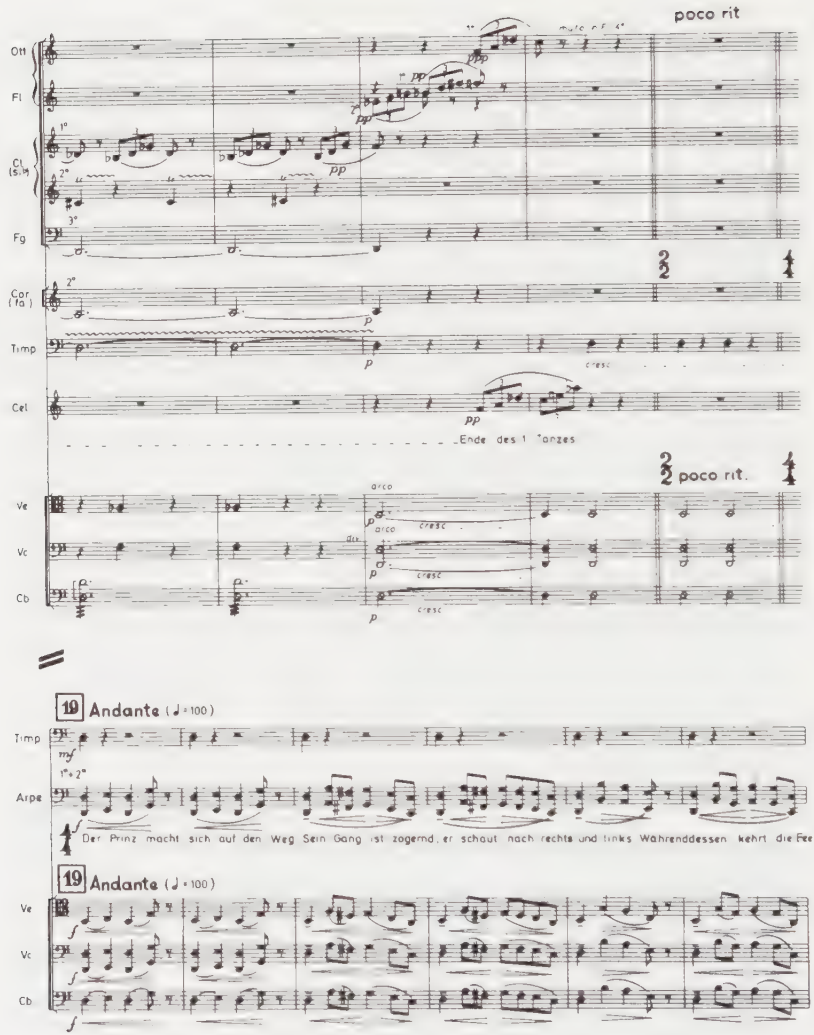


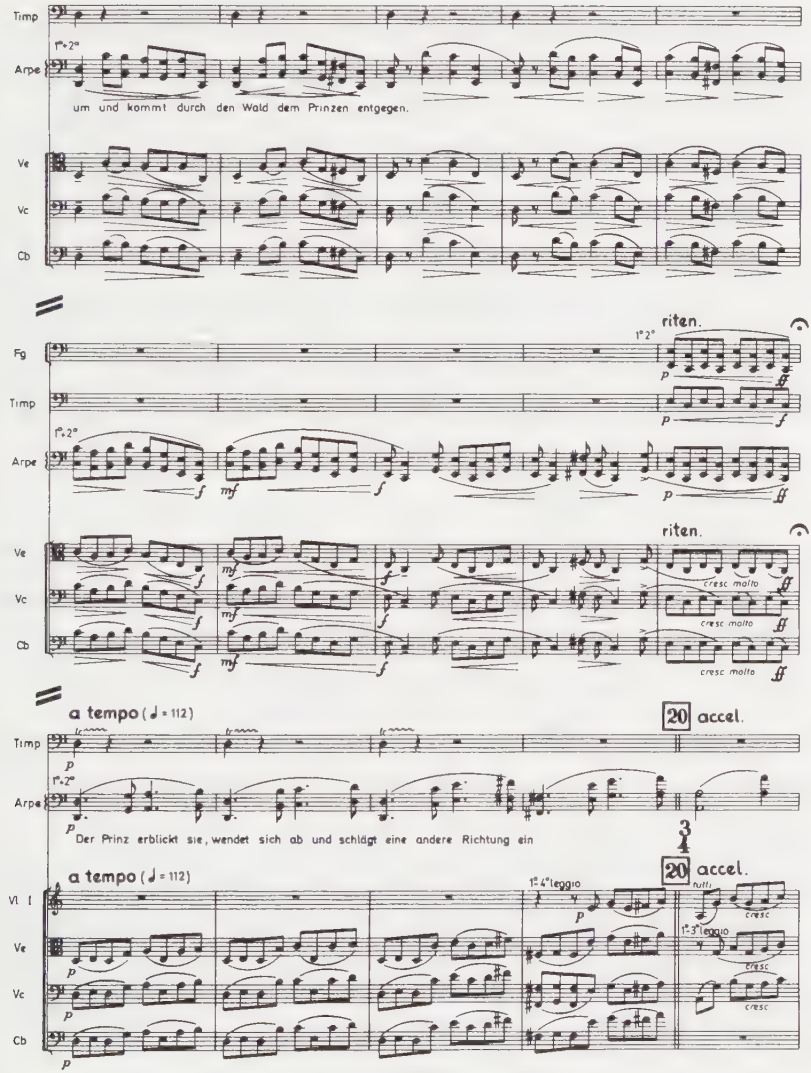

17 Più allegro (♩ = 176)
Ott
Fl
Ob
Cl (si♭)
Fg
Ctg
Cor (fa)
Tr (si♭)
dim.
Timp
Camp
Trgl
Arpa
Arpa
Cel
Die Prinzessin setzt das übermütige Spiel fort
17 Più allegro (♩ = 176)
Vl I
Vl II
Va
Vc
Cb
pizz
arco

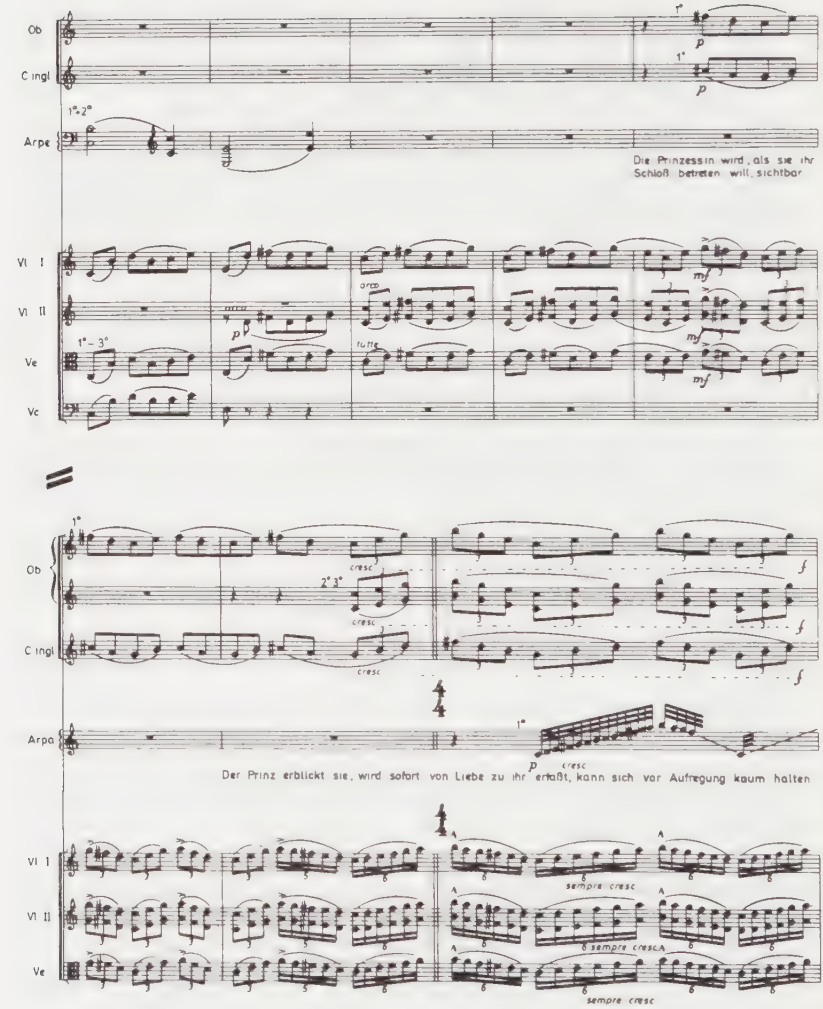

Ott
Fl
Ob
Cl (si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Timp
Campli
Trgl
Arpa
Arpa
Cel
Vl I
Vl II
Va
Vc
Cb
mf
muta vn Fg 6°
Doch gelingt es endlich der Fee,

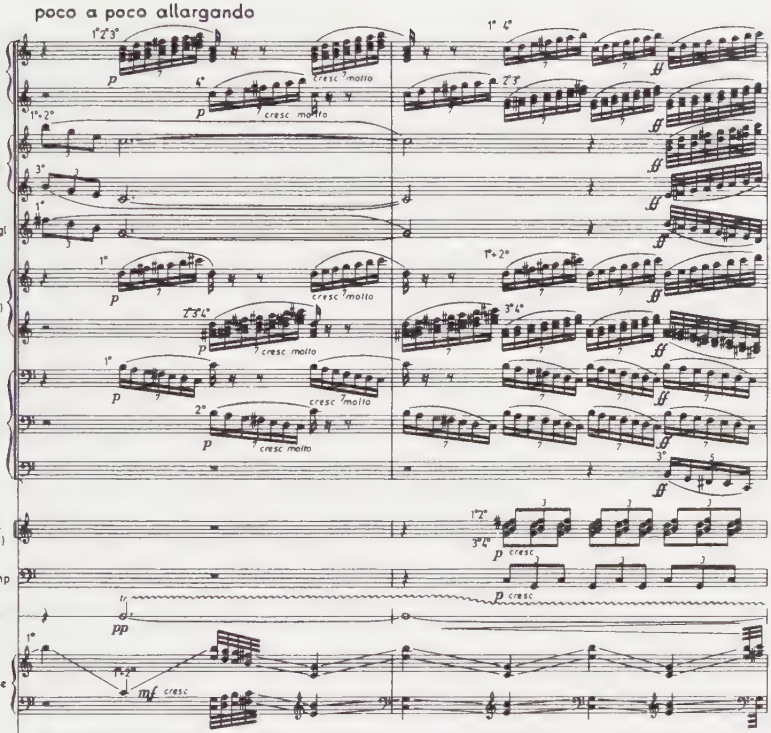

18
Ott
Fl
Cl (sib)
Fg
Cor (fa)
Timp
Camp
Trgl
Arpa
Arpa
Cel
sie hinauf zu treiben. Die Prinzessin schreitet über den Steg und
18
Vl I
Vl II
Va
Vc
Cb
dim
pizz
pp

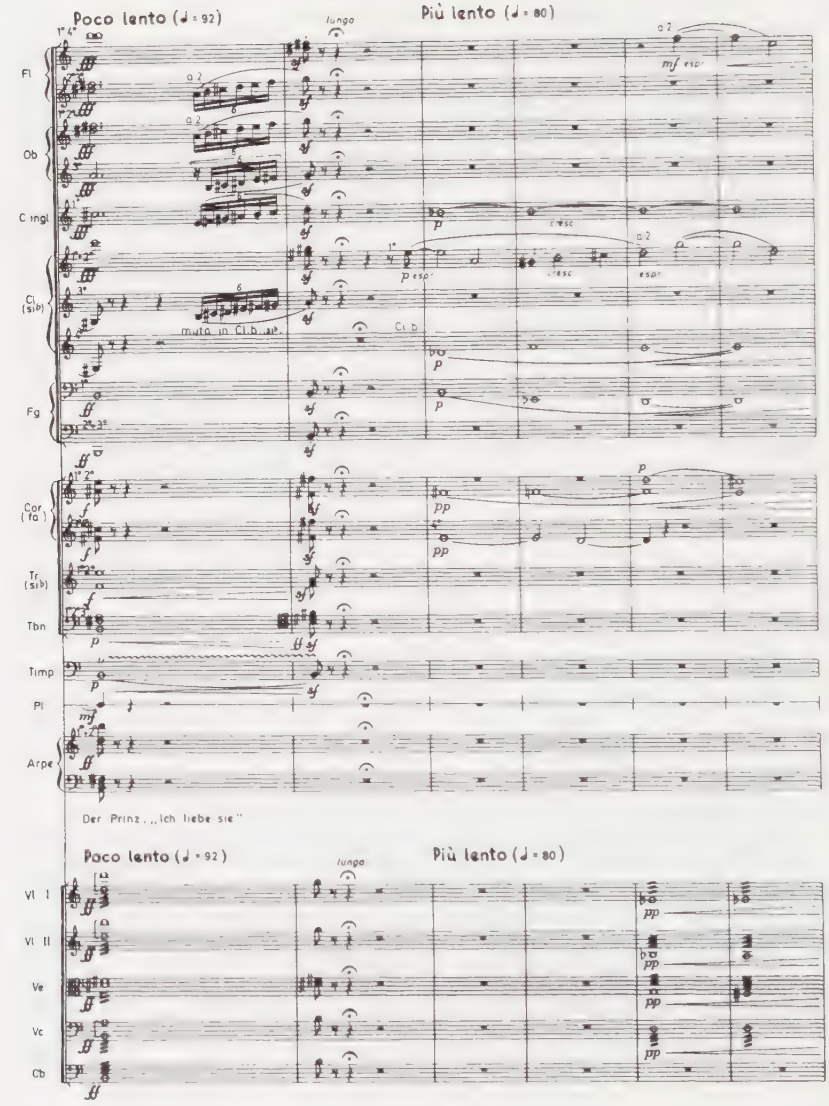

sempre accel.
Vivacissimo (♩ = 76-70)
Ott
Fl
Cl (sib)
Fg
Cor (fa)
Timp
Camp
Arpa
Arpa
Cel
sempre accel.
Vivacissimo (♩ = 76-70)
Vl II
Ve
Vc.
Cb

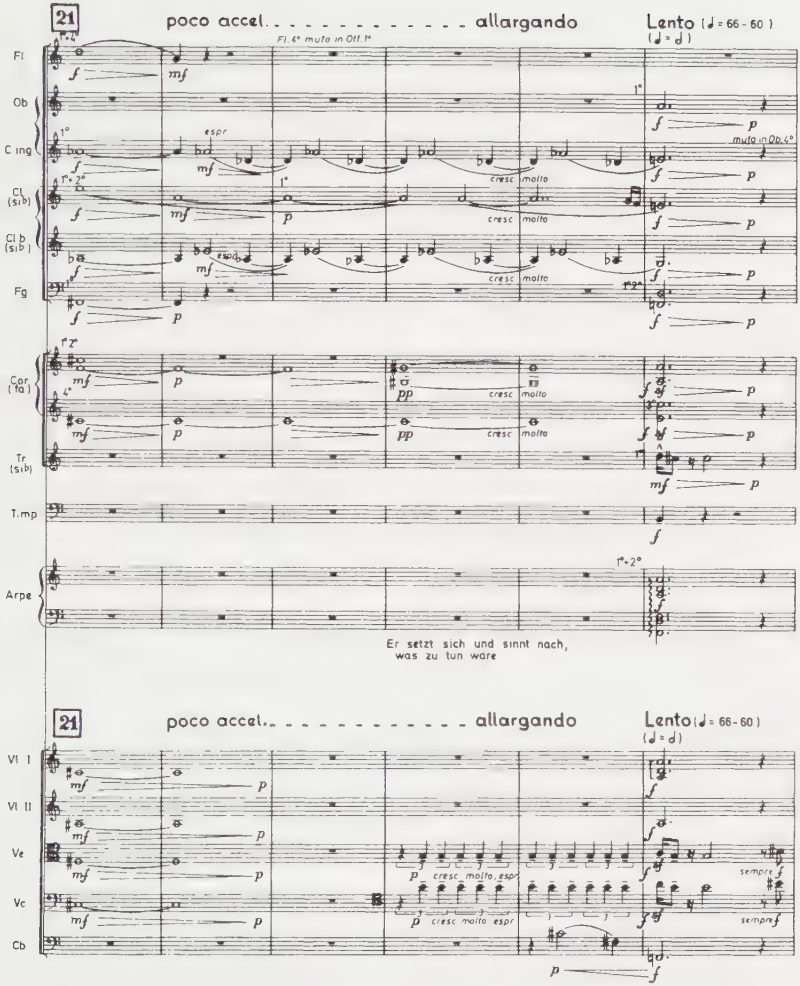

poco rit
Ob
Fl
Cl (Si♭)
Fg
Cor (Fa)
Timp
Cel
Ende des 1. Tanzes
poco rit.
Ve
Vc
Cb
arco
cresc
19 Andante (♩=100)
Timp
Arpe
Der Prinz macht sich auf den Weg. Sein Gang ist zögernd, er schaut nach rechts und links. Währenddessen kehrt die Fee
19 Andante (♩=100)
Ve
Vc
Cb

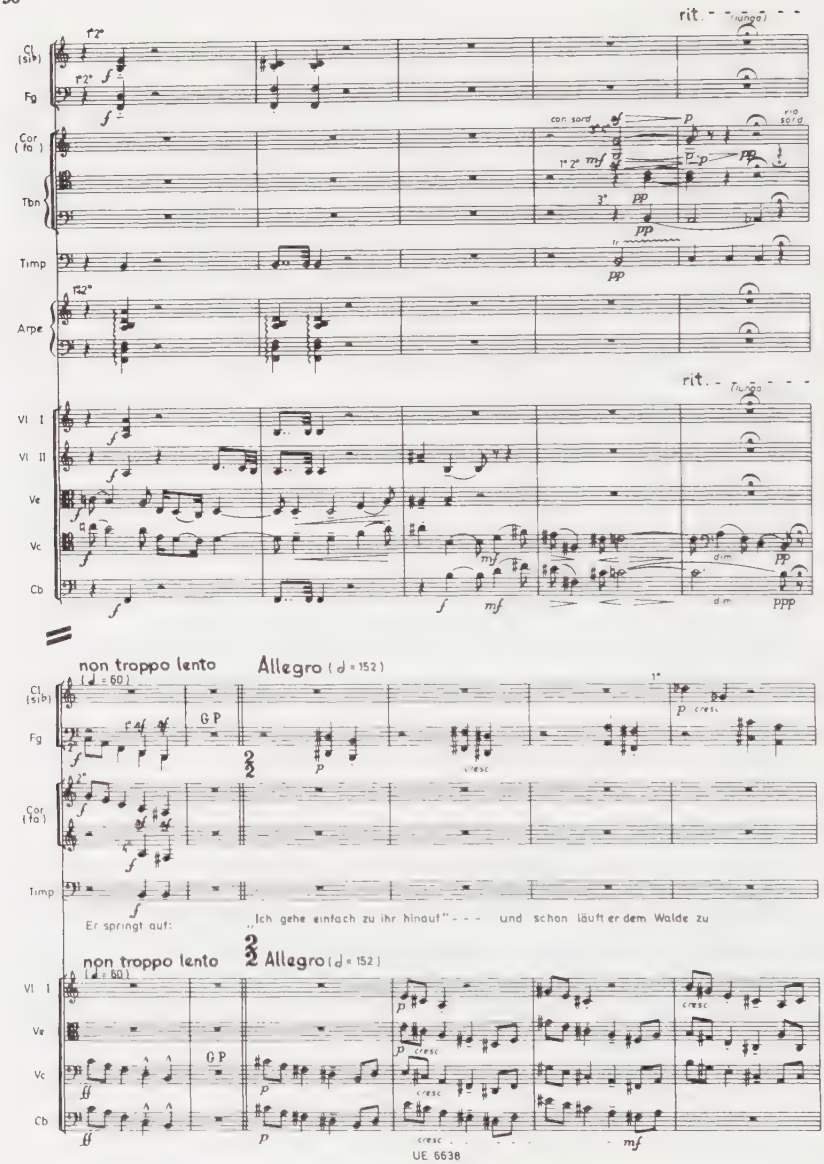

Timp
Arpe
1°.2°
um und kommt durch den Wald dem Prinzen entgegen.
Ve
Vc
Cb
riten.
Fg
Timp
Arpe
Ve
Vc
Cb
cresc molto
a tempo (♩= 112)
20 accel.
Der Prinz erblickt sie, wendet sich ab und schlägt eine andere Richtung ein
Vl I
1°.4°leggio
3°.3°leggio
tutti
cresc

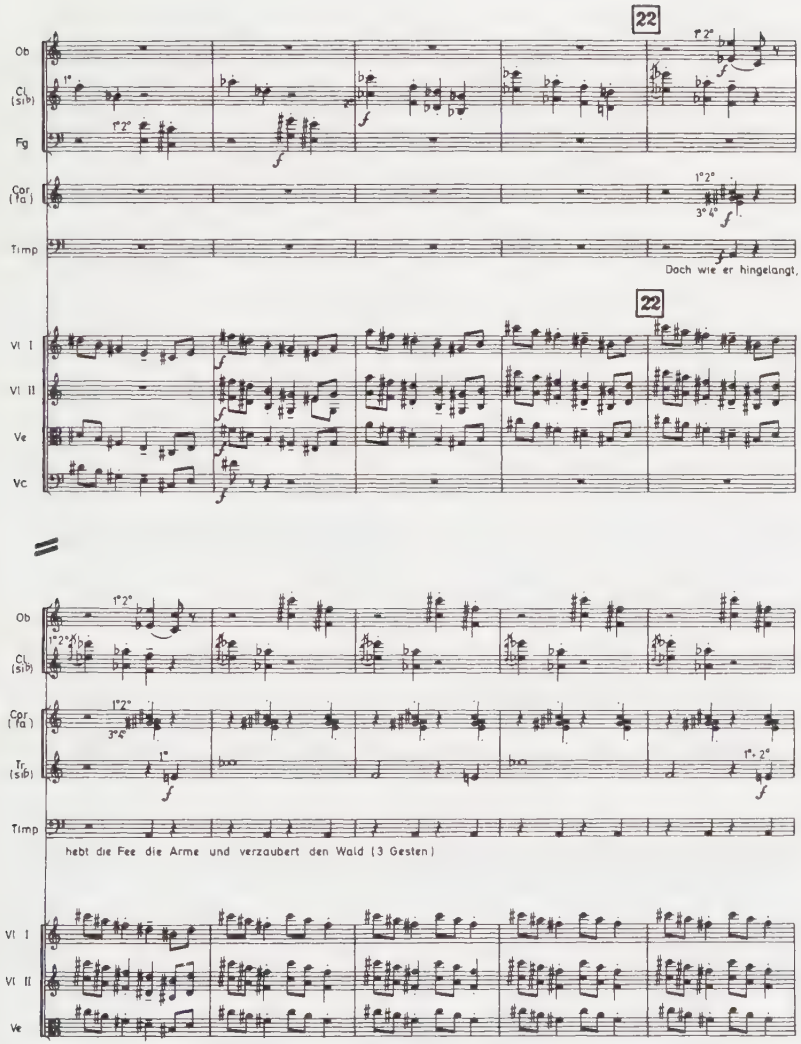

Ob
C.ingl
Arpe
Die Prinzessin wird, als sie ihr Schloß betreten will, sichtbar
Vl I
Vl II
Ve
Vc
arco
tutte
Ob
C.ingl
Arpa
Der Prinz erblickt sie, wird sofort von Liebe zu ihr erfaßt, kann sich vor Aufregung kaum halten
sempre cresc

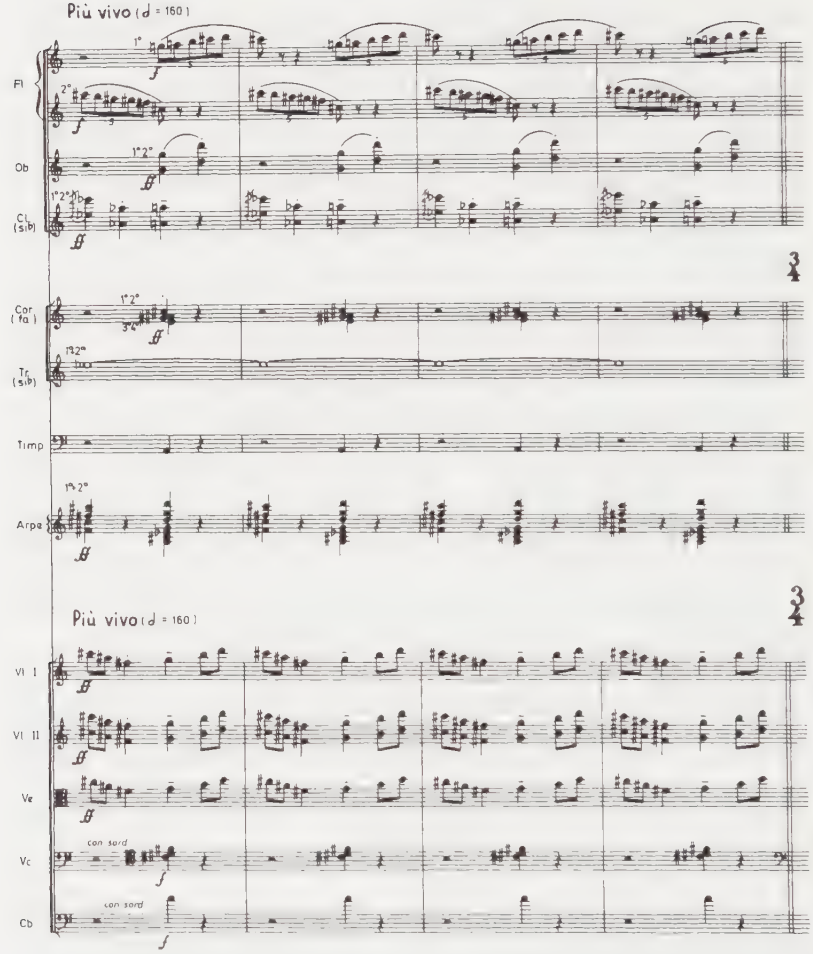

poco a poco allargando
Fl
Ob
C. ingl
Cl (sib)
Fg
Cor (fa)
Timp
Pi
Arpe
Die Prinzessin merkt von alldem nichts und verschwindet in ihrem Schloß Sie tritt in ihr Stübchen, setzt sich ans Spinnrad und spinnt
poco a poco allargando
Vl I
Vl II
Va.
Vc.
Cb.

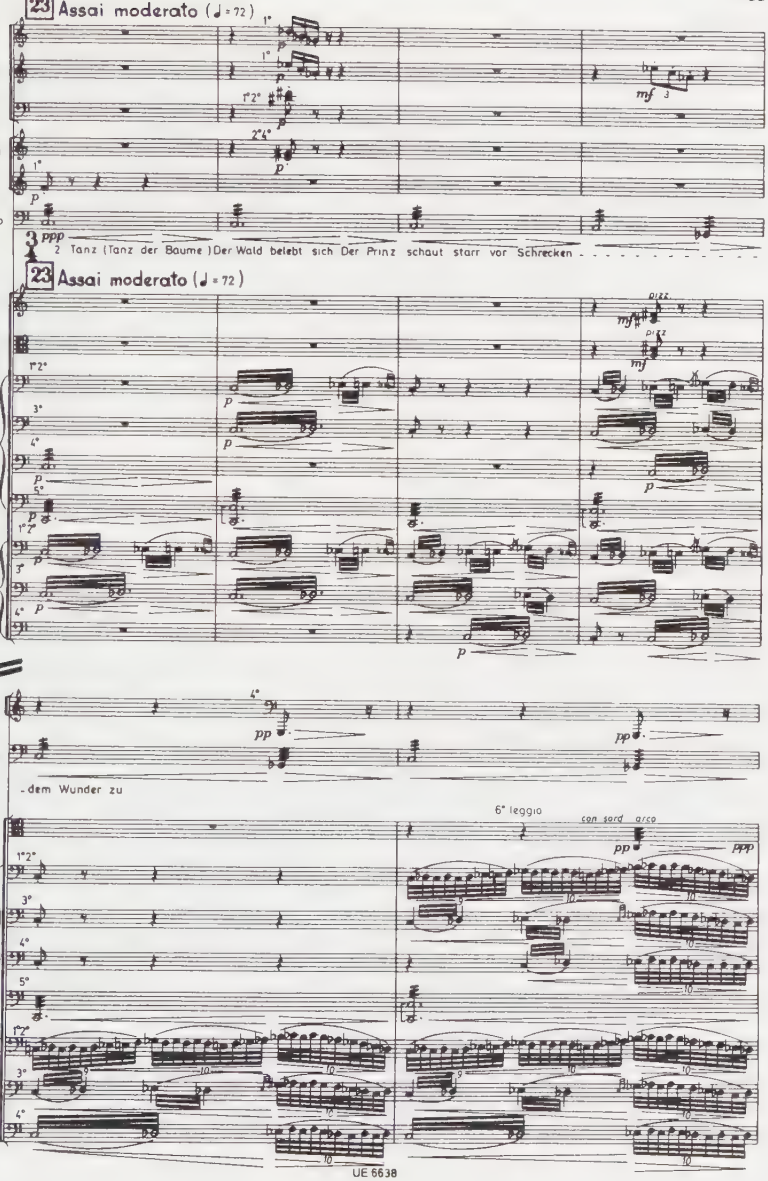

Poco lento (♩ = 92)
lungo
Più lento (♩ = 80)
Fl
Ob
C. ingl
Cl (sib)
muta in Cl. b
Fg
Cor (fa)
Tr (sib)
Tbn
Timp
Pl
Arpe
Der Prinz: „Ich liebe sie"
Poco lento (♩ = 92)
lungo
Più lento (♩ = 80)
Vl I
Vl II
Ve
Vc
Cb

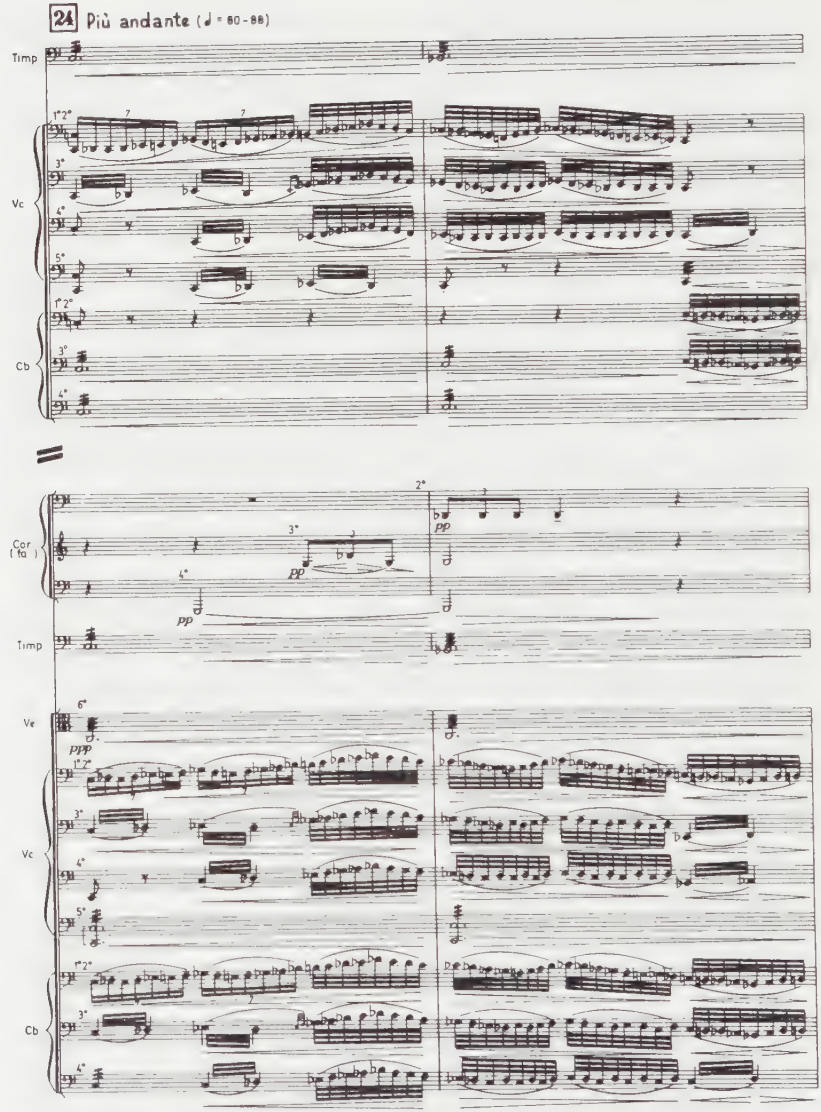

21
poco accel. allargando
Lento (♩ = 66 - 60)
(♩ = ♩)
Fl. 4° muta in Ott. 1°
Fl
Ob
C ing
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Tr (si♭)
T.mp
Arpe
muta in Ob. 4°
Er setzt sich und sinnt nach,
was zu tun wäre
Vl I
Vl II
Ve
Vc
Cb

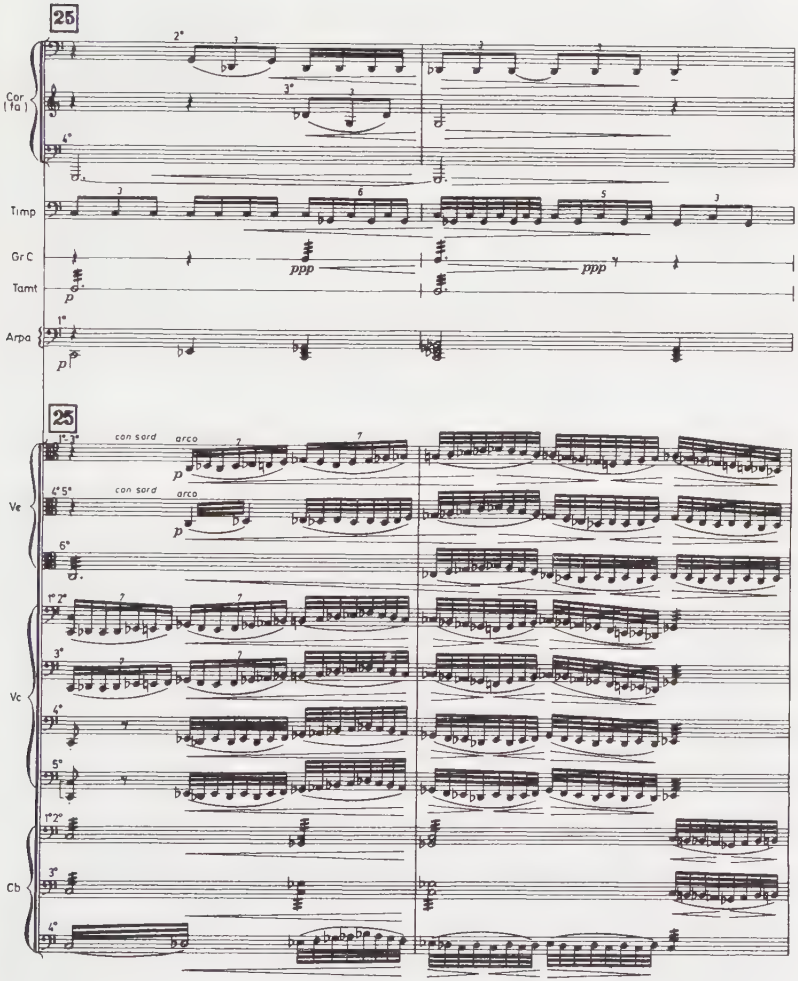

rit. - - - (lunga) - - -
Cl (sib)
Fg
Cor (fa)
Tbn
Timp
Arpe
con sord
senza sord
Vl I
Vl II
Va
Vc
Cb
non troppo lento
Allegro (= 152)
(= 60)
GP
cresc
dim
Er springt auf:
„Ich gehe einfach zu ihr hinauf" - - - und schon läuft er dem Walde zu

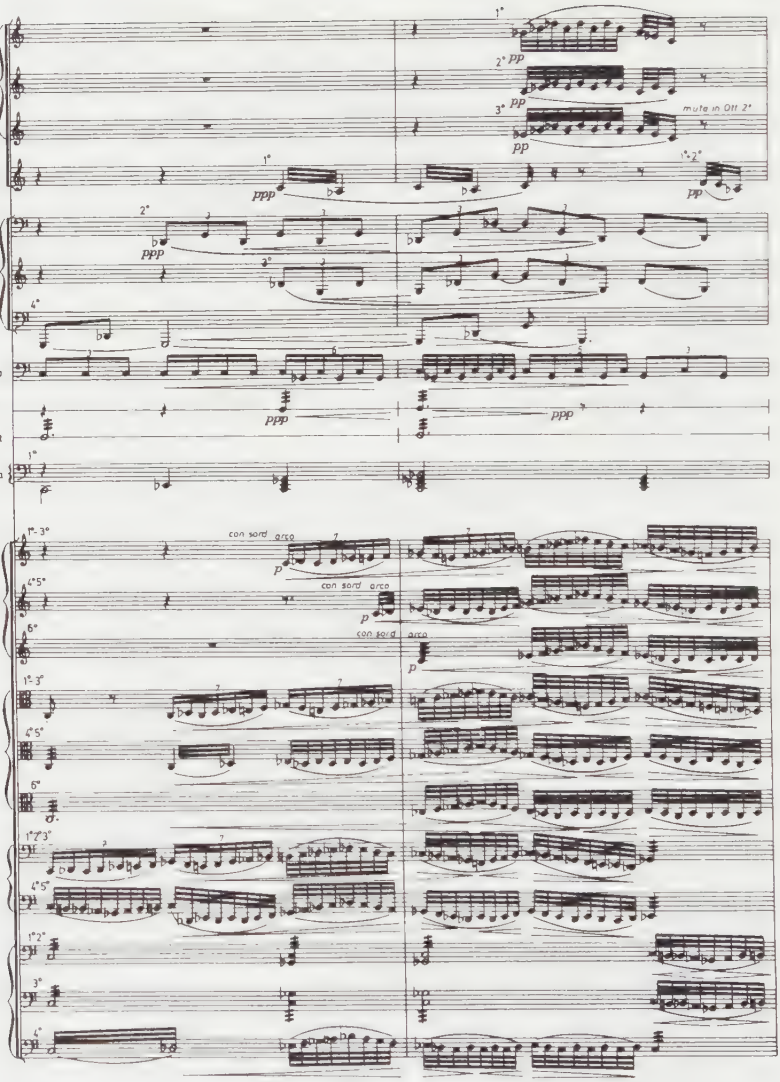

22
Ob
Cl (sib)
Fg
Cor (fa)
Timp
Doch wie er hingelangt,
22
Vl I
Vl II
Ve
Vc
Ob
Cl (sib)
Cor (fa)
Tr (sib)
Timp
hebt die Fee die Arme und verzaubert den Wald (3 Gesten)
Vl I
Vl II
Ve

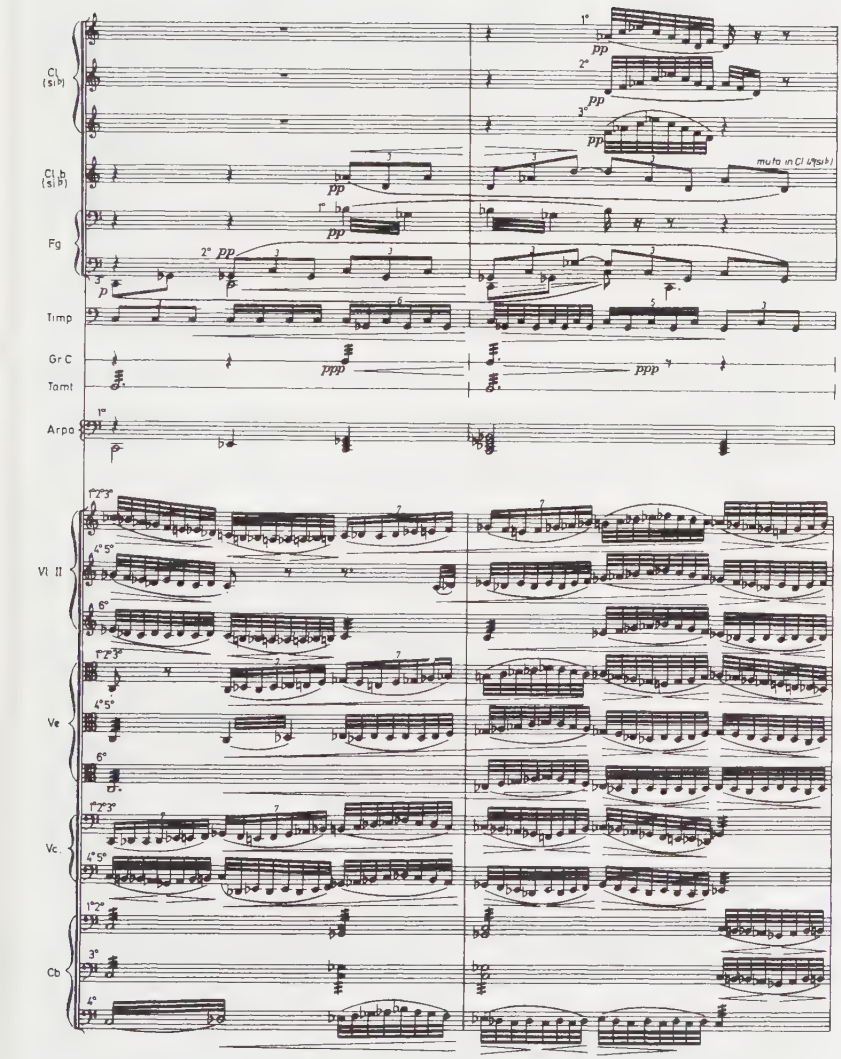

Più vivo (♩ = 160)
Fl
Ob
Cl (si♭)
Cor (fa)
Tr (si♭)
Timp
Arpa
Più vivo (♩ = 160)
Vl I
Vl II
Va
Vc
con sord
Cb
con sord

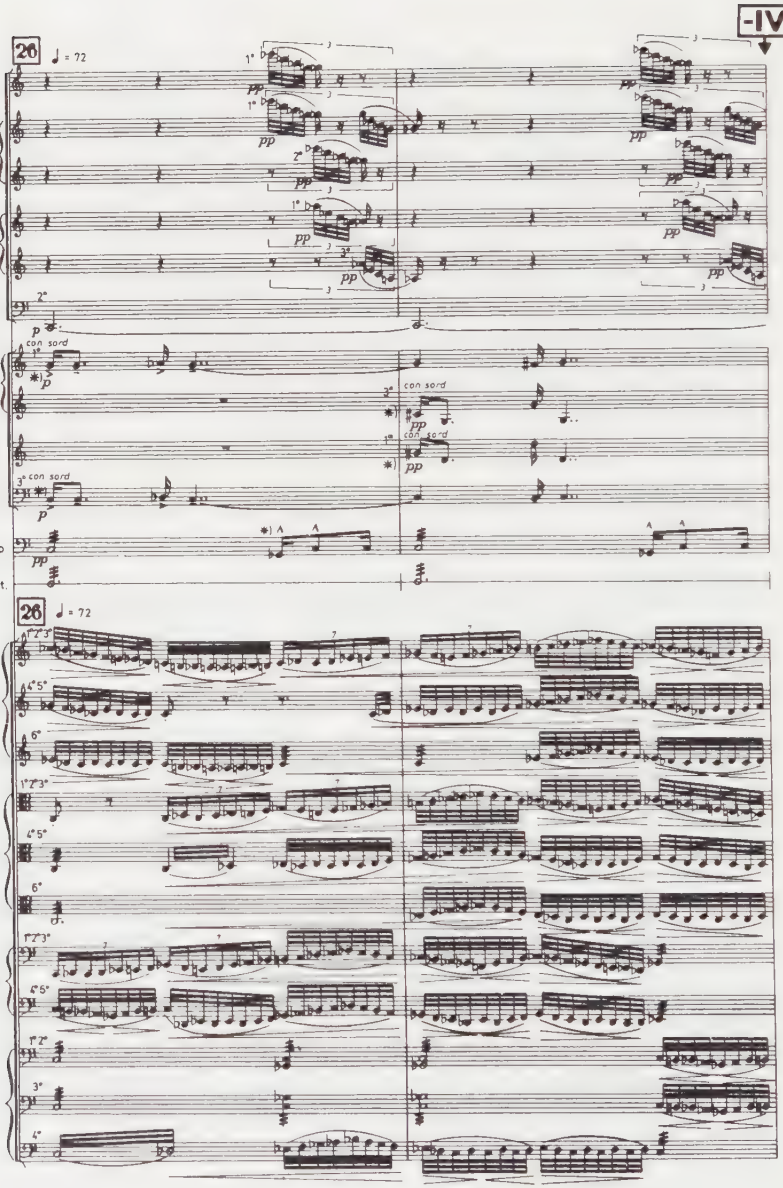

23 Assai moderato (♩ = 72)
Ob
Cl (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
mf
p
ppp
2 Tanz (Tanz der Bäume) Der Wald belebt sich Der Prinz schaut starr vor Schrecken
23 Assai moderato (♩ = 72)
Vl II
Ve
Vc
Cb
mf
p
pizz
Cor (fa)
Timp
pp
- dem Wunder zu
6° leggio
con sord arco
ppp


24 Più andante (♩ = 80-88)
Timp
Vc
Cb
Cor (fa)
Timp
Vc
Vc
Cb
pp
ppp

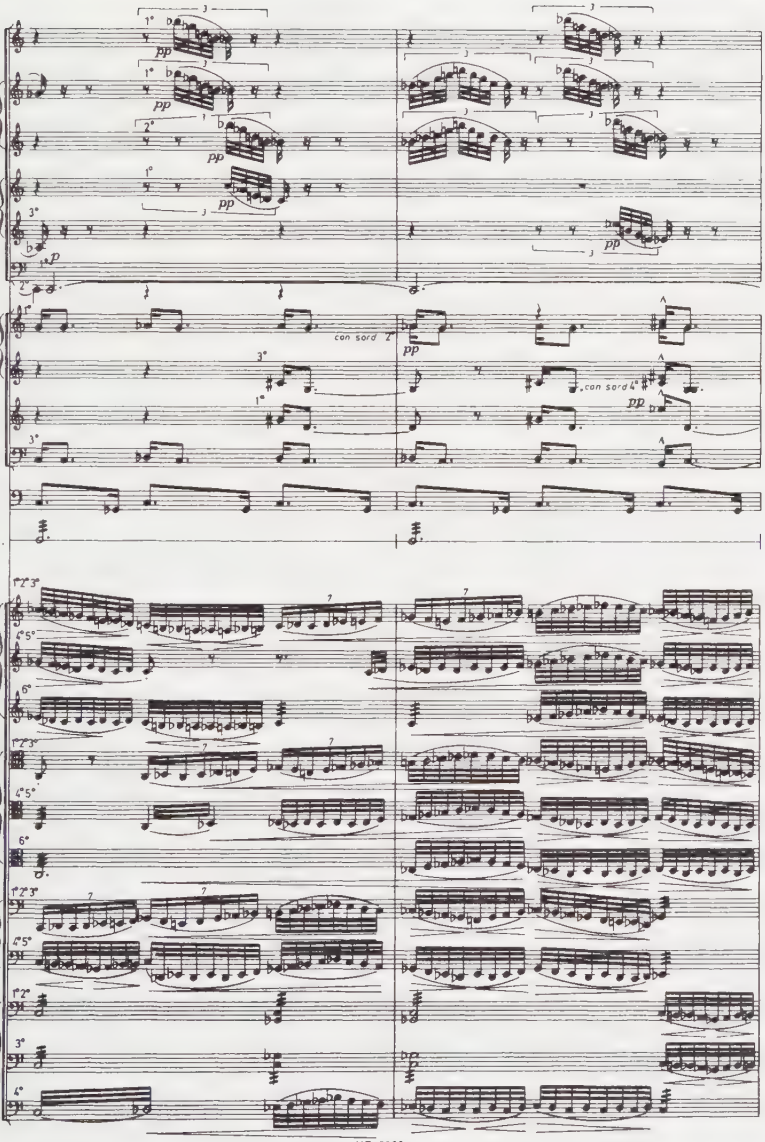

25
Cor (fa)
Timp
Gr C
Tamt
Arpa
ppp
ppp
p
p
25
con sord
arco
Ve
Vc
Cb
p

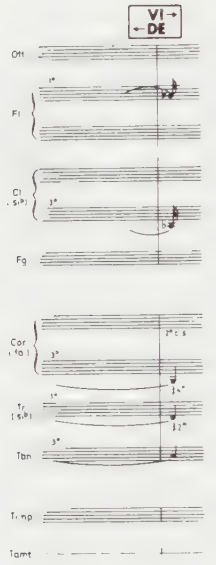

Fl
Cl (sib)
Cor (fa)
Timp
Gr C
Tamt
Arpa
Vl II
Va
Vc
Cb
mute in Ott 2°
con sord arco

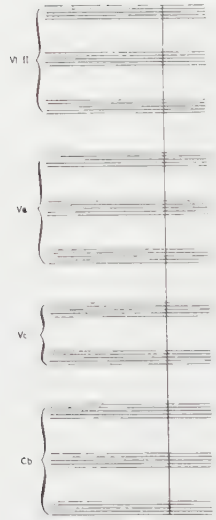

Cl (sib)
Cl b (sib)
Fg
Timp
Gr C
Tamt
Arpa
Vl II
Ve
Vc.
Cb
muta in Cl (sib)

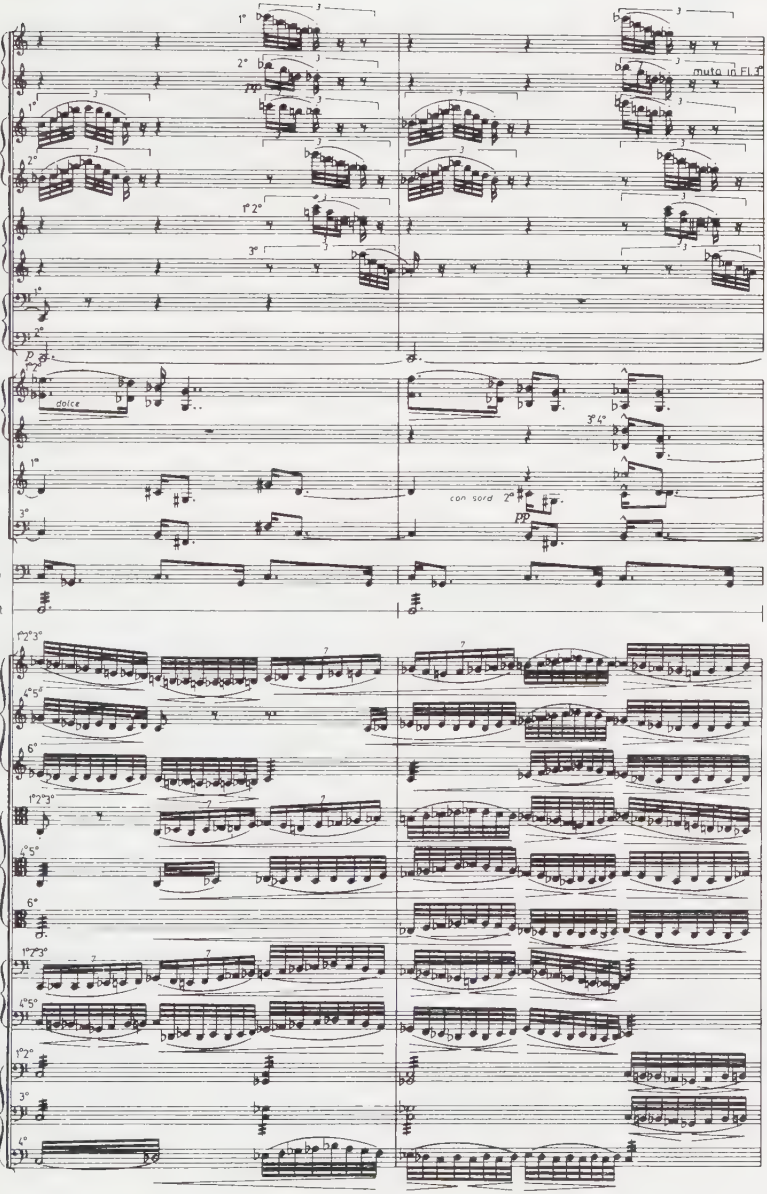


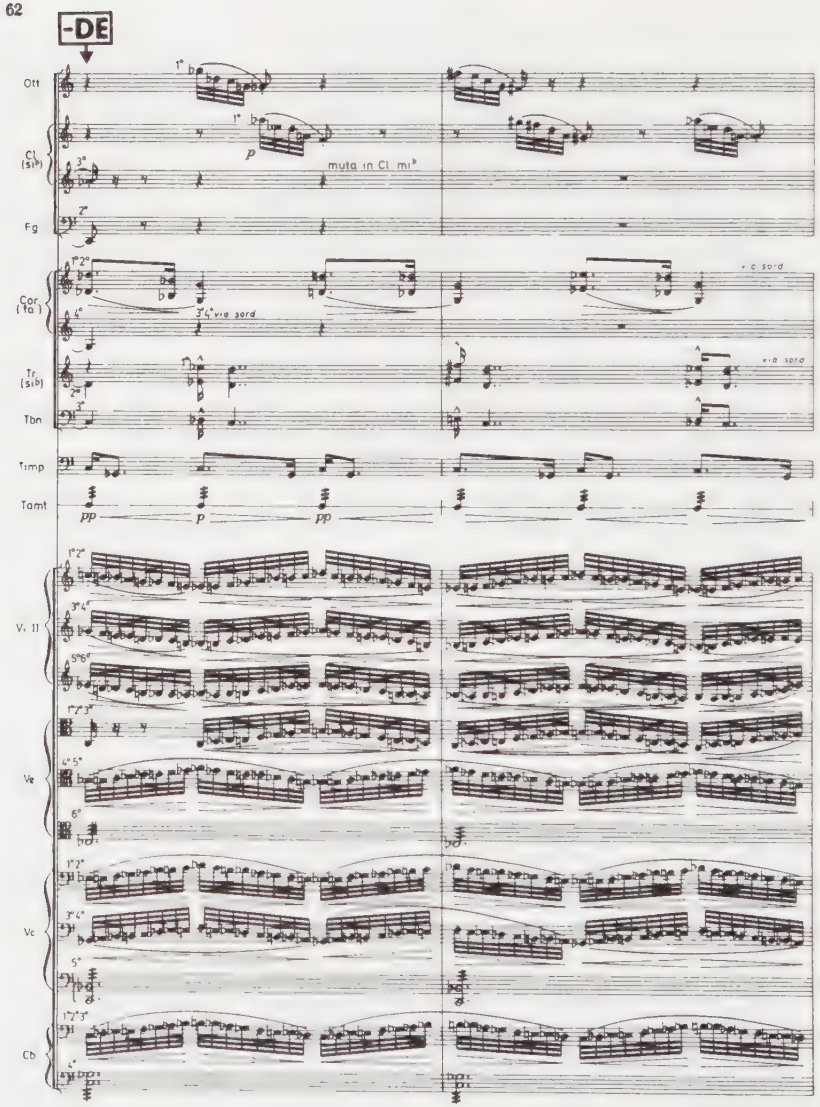
*) sempre molto ritmico :

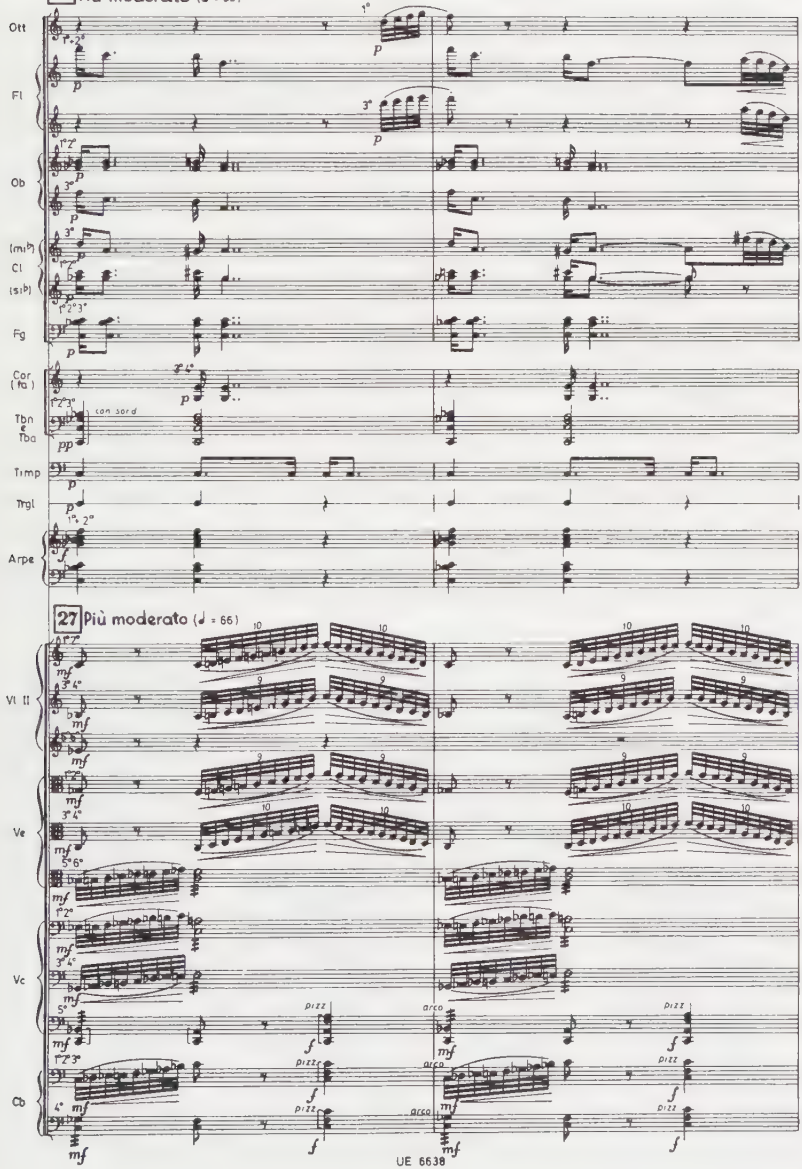

Ott
Fl.
Cl. (sib)
Fg.
Cor. (fa)
Tr. (sib)
Tbn.
Timp.
Tamt.
con sord.
Vl. II
Va.
Vc.
Cb.

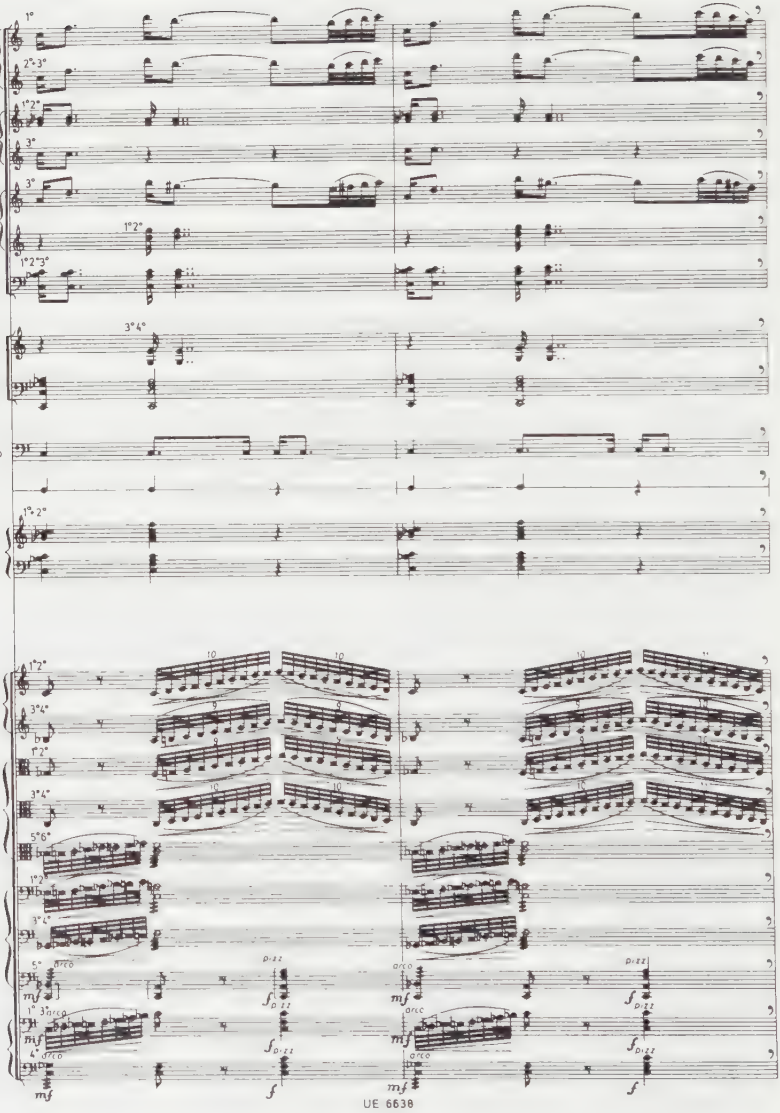

VI →
← DE
Ott
Fl
Cl
Fg
Cor
Tr
Tbn
Timp
Tamt

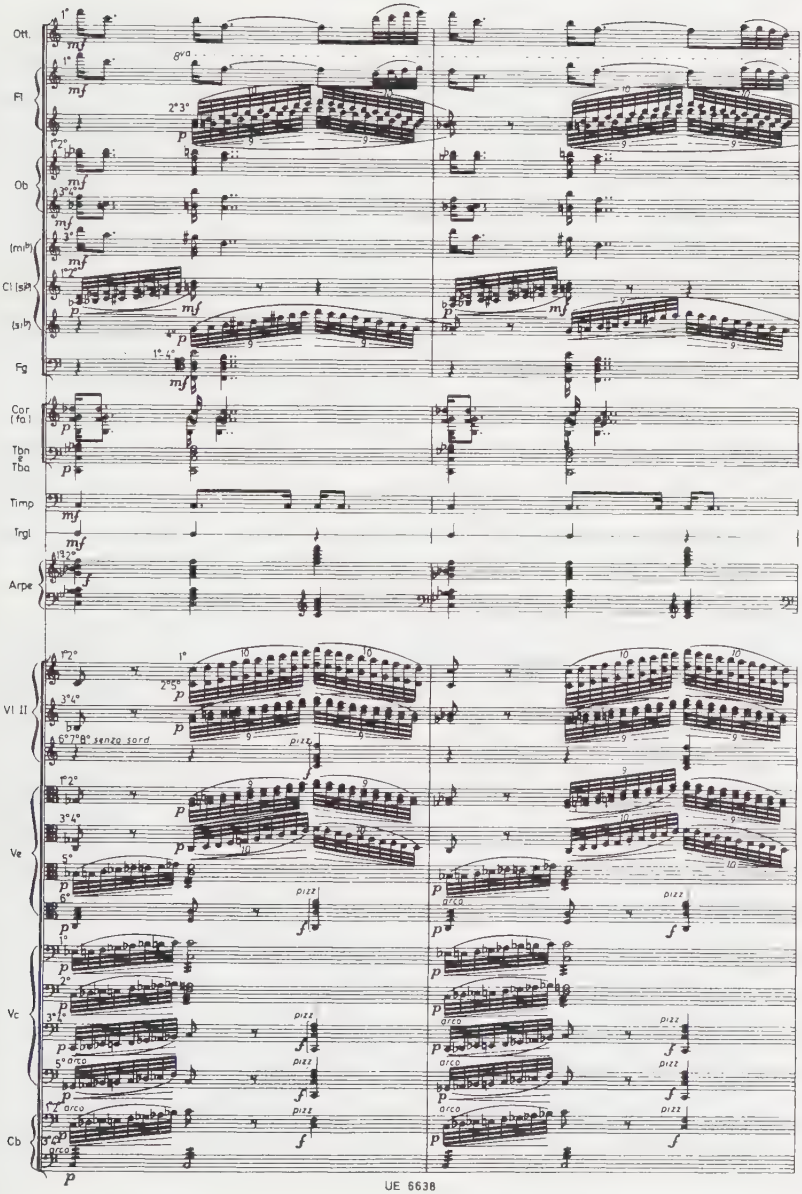

Vl II
Va
Vc
Cb

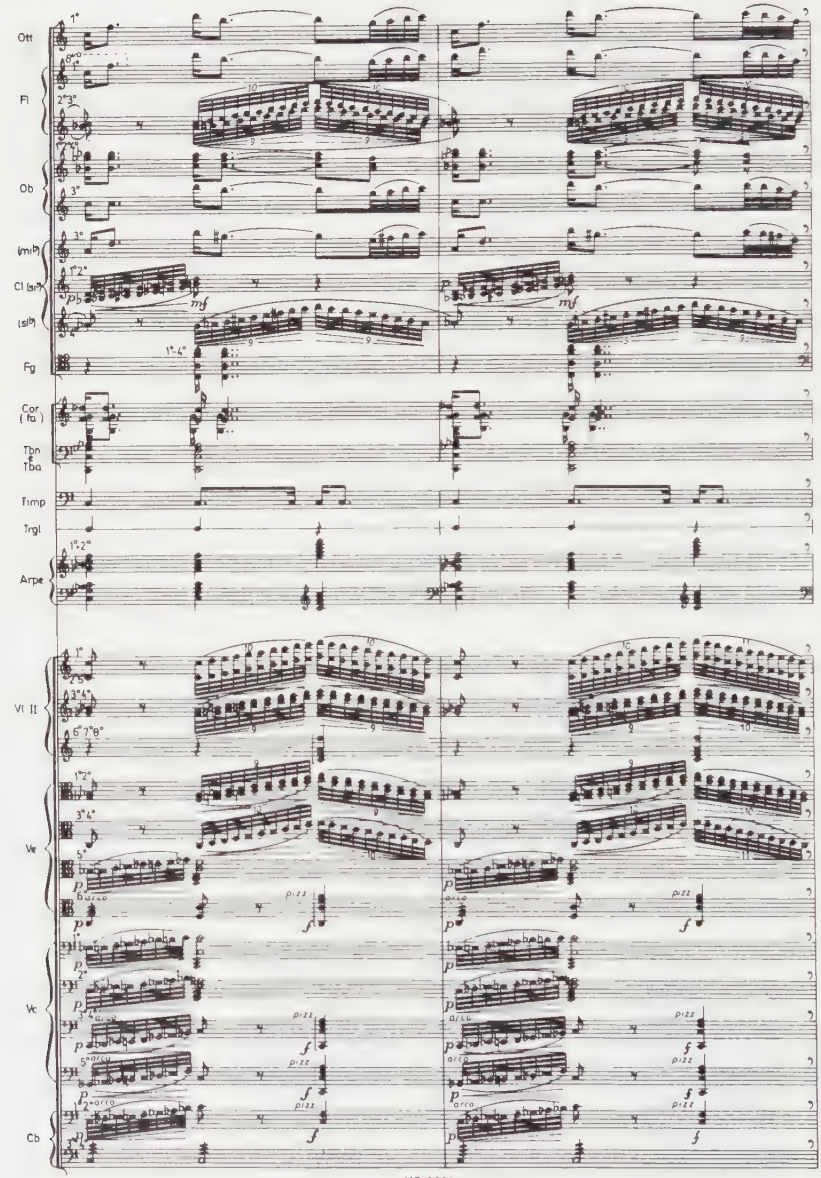

Ott
Fl
Cl (s.b)
Fg
Cor (fa)
Tr (sib)
Tbn
Timp
Tamt
Vl II
Ve
Vc
Cb
muta in Fl 1°
dolce
con sord
pp

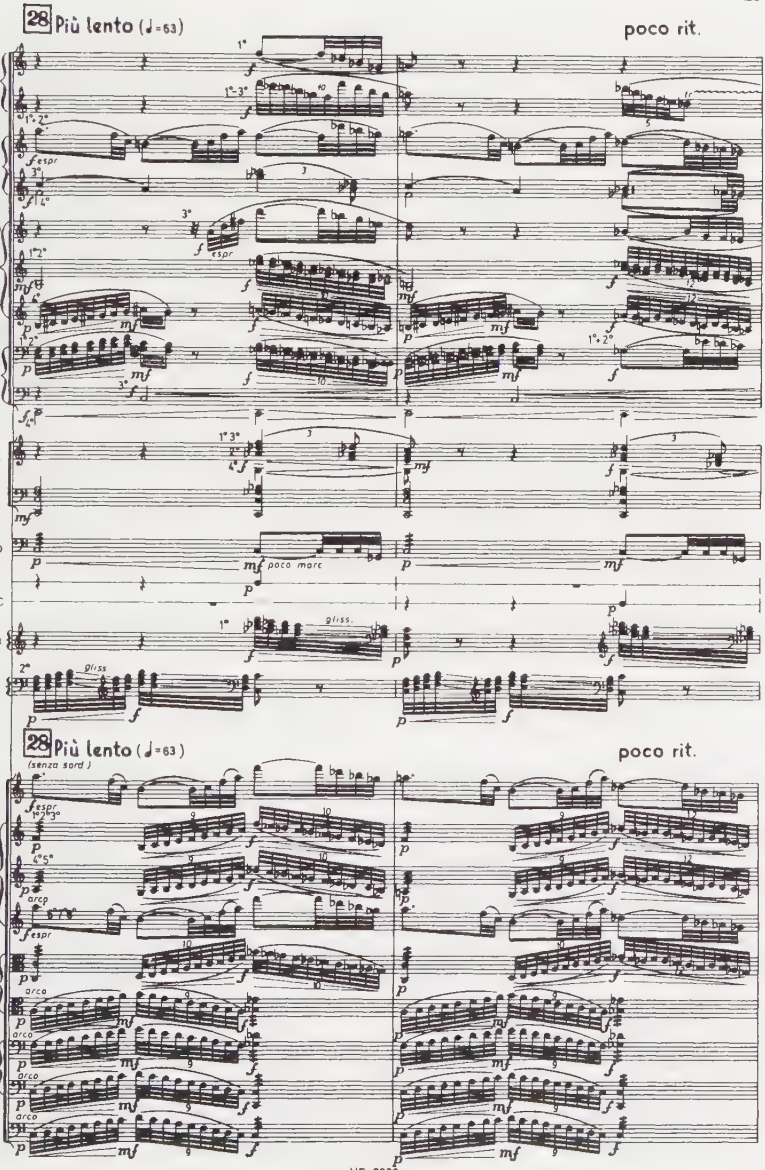

-DE
Ott
Cl (sib)
muta in Cl mi♭
Fg
Cor (fa)
via sord
Tr (sib)
Tbn
Timp
Tamt
pp
p
Vl II
Va
Vc
Cb

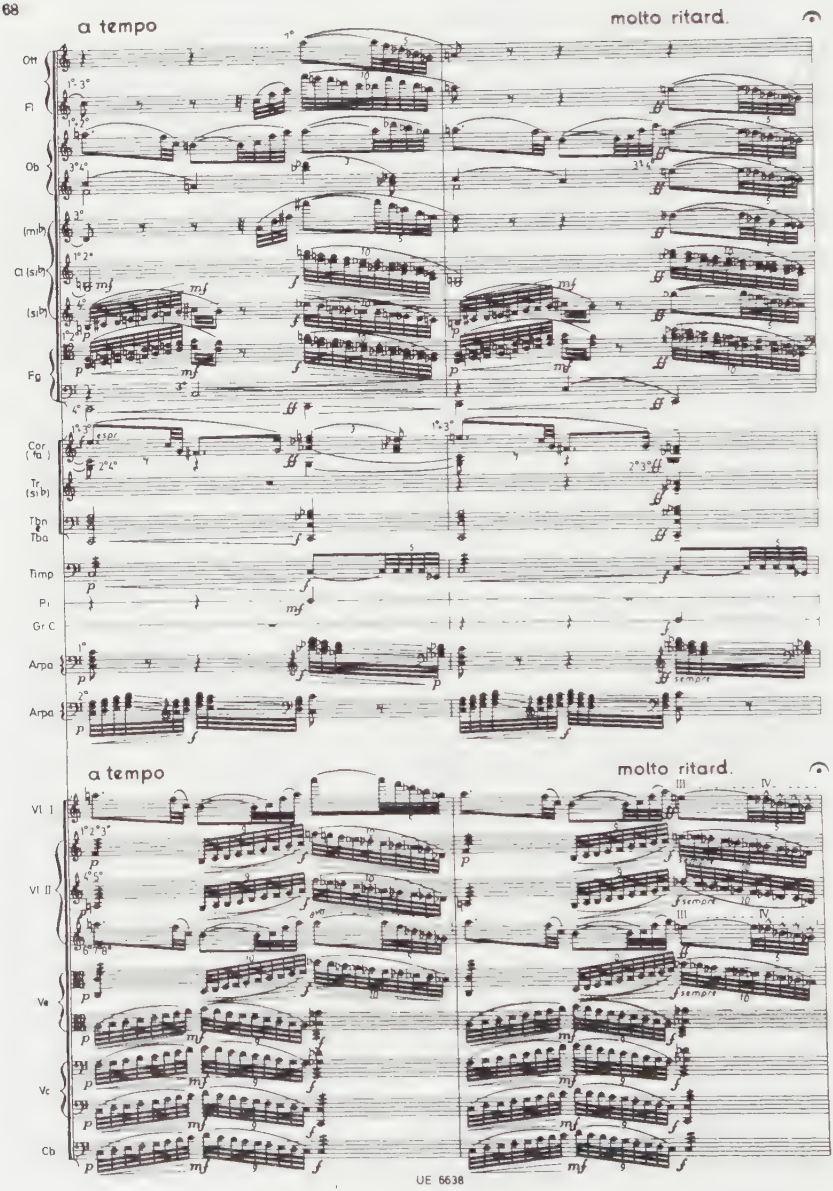

27 Più moderato (♩ = 66)
Ott
Fl
Ob
(mi♭) Cl
(si♭)
Fg
Cor (fa)
Tbn & Tba
con sord
Timp
Trgl
Arpe
27 Più moderato (♩ = 66)
Vl II
Ve
Vc
Cb
pizz
arco

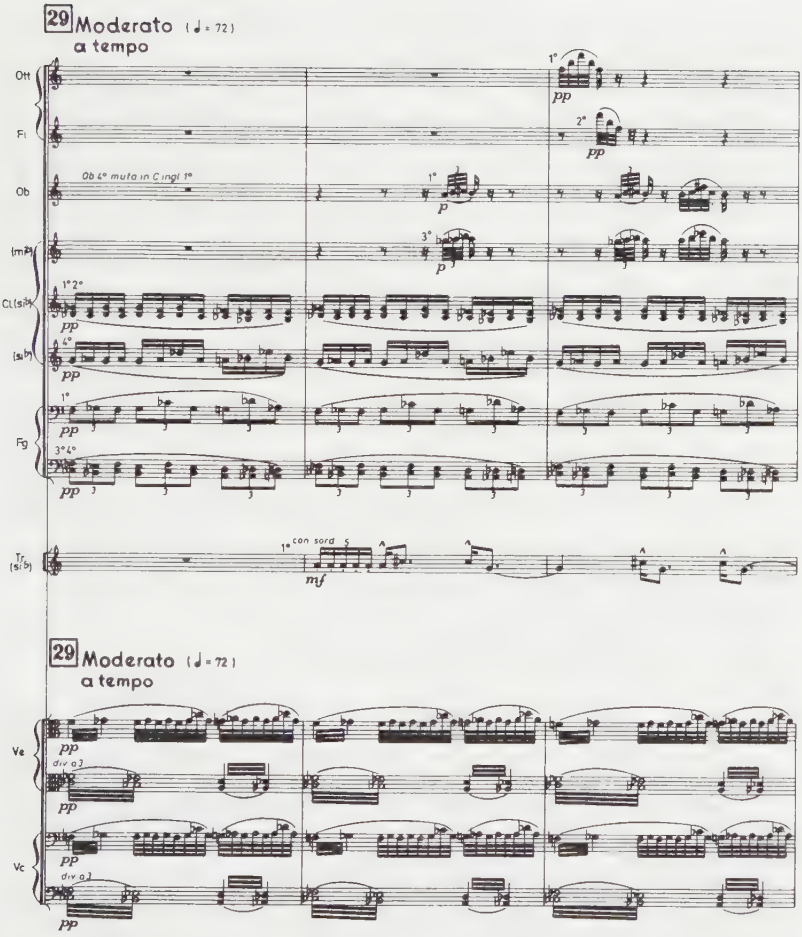

Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
Tbn
&
Tba
Timp
Trgl
Arpe
VI II
Ve
Vc
Cb
arco
pizz.

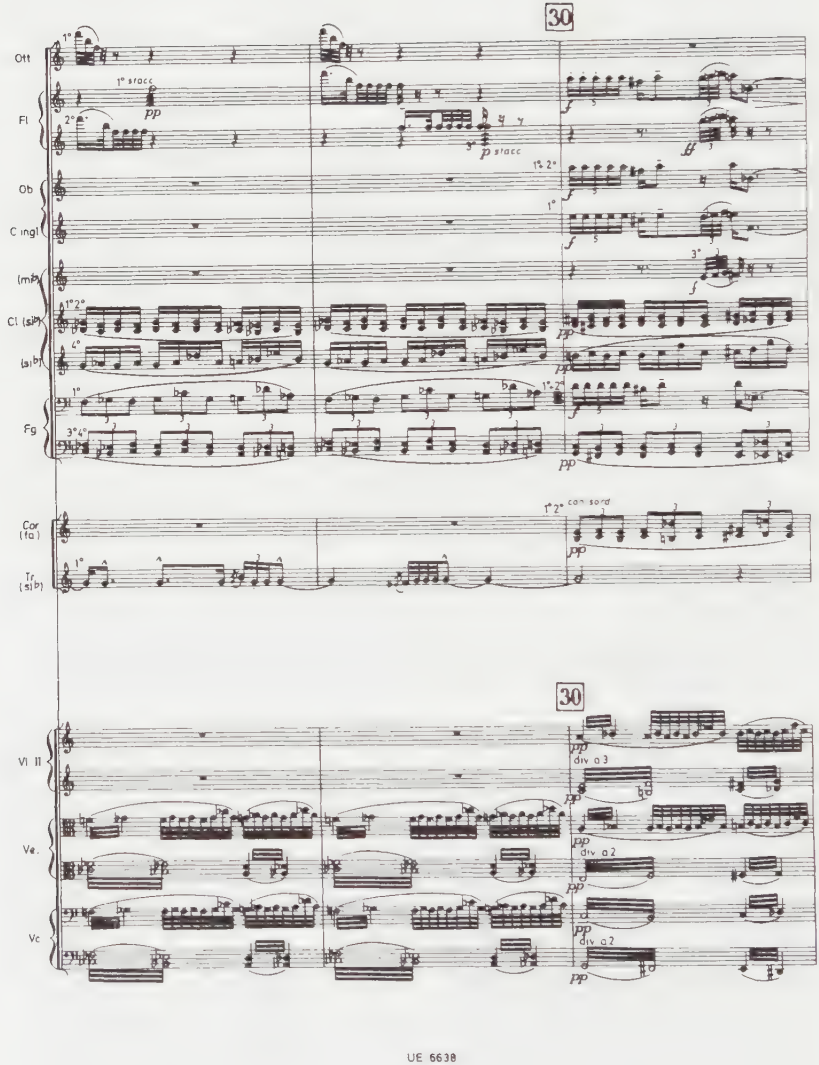

Ott.
Fl
Ob
(mi♭)
Cl (si♭)
(si♭)
Fg
Cor (fa)
Tbn & Tba
Timp
Trgl
Arpe
Vl II
senza sord.
Ve
Vc
Cb
pizz
arco

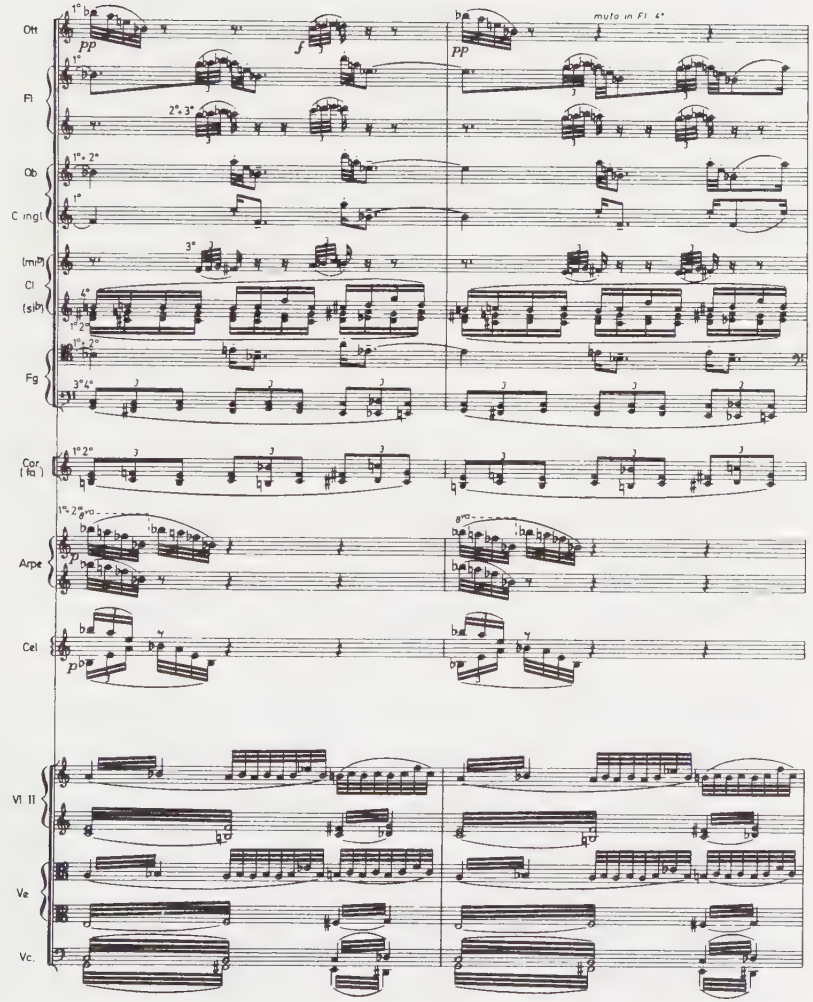

Ott
Fl
Ob
(engl h)
Cl (sib)
(sib)
Fg
Cor (fa)
Tbn
Tba
Timp
Trgl
Arpe
Vl II
Va
Vc
Cb

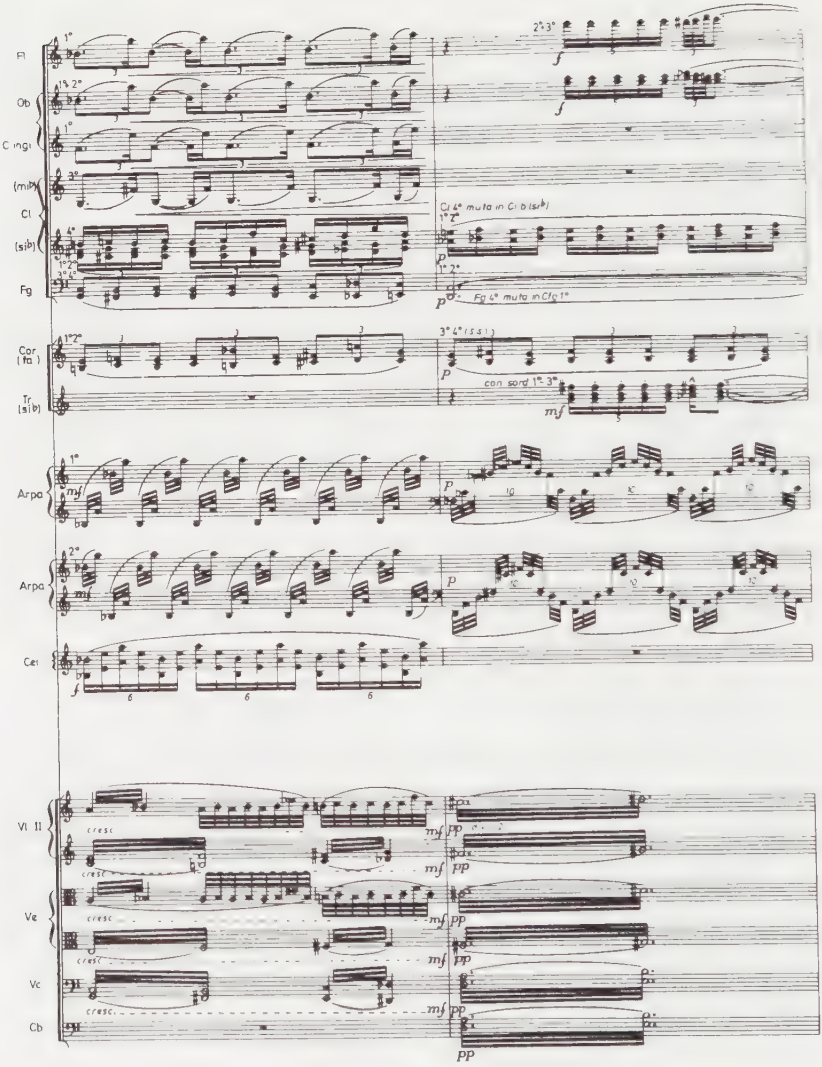

28 Più lento (♩=63)
poco rit.
Ott
Fl
Ob
Imp
Cl(si♭)
(si♭)
Fg
Cor (fa)
Tbn & Tba
Timp
Pi
Gr C
Arpa
Arpa
28 Più lento (♩=63)
(senza sord.)
poco rit.
Vl. I
Vl. II
Ve. div a 2
Vc. div a 2
Cb. tutti

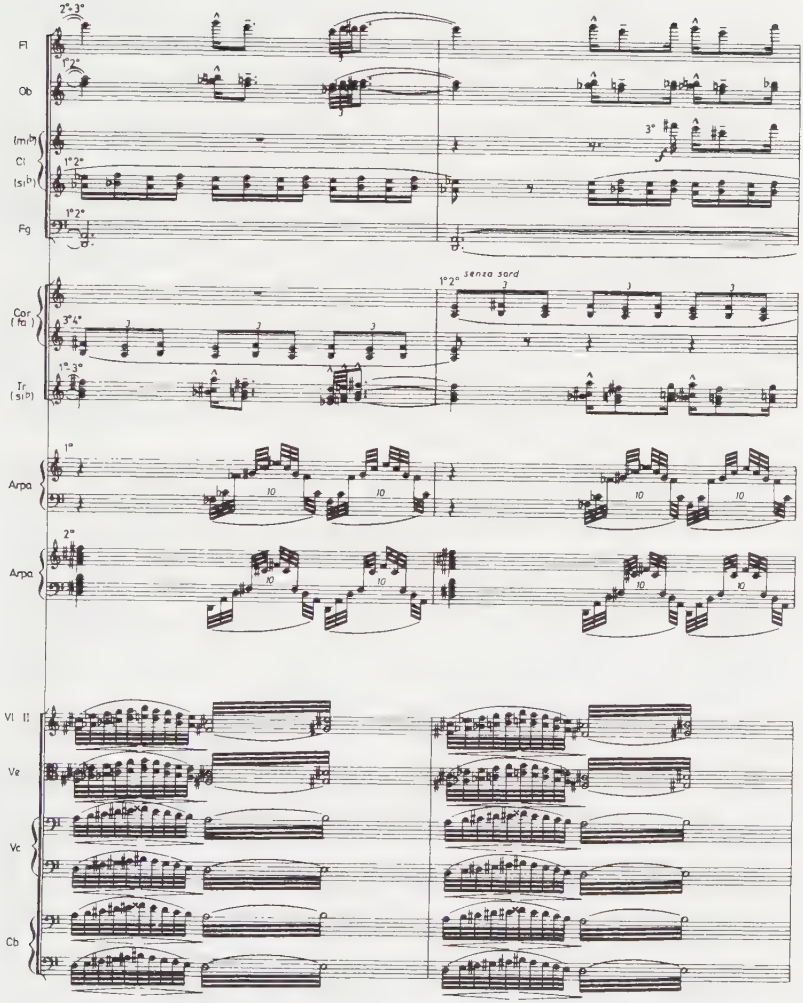

a tempo
molto ritard.
Ott
Fl
Ob
(mib)
Cl (sib)
(sib)
Fg
Cor (fa)
Tr (sib)
Tbn
Tba
Timp
Pi
Gr C
Arpa
Arpa
a tempo
molto ritard.
Vl I
Vl II
Va
Vc
Cb

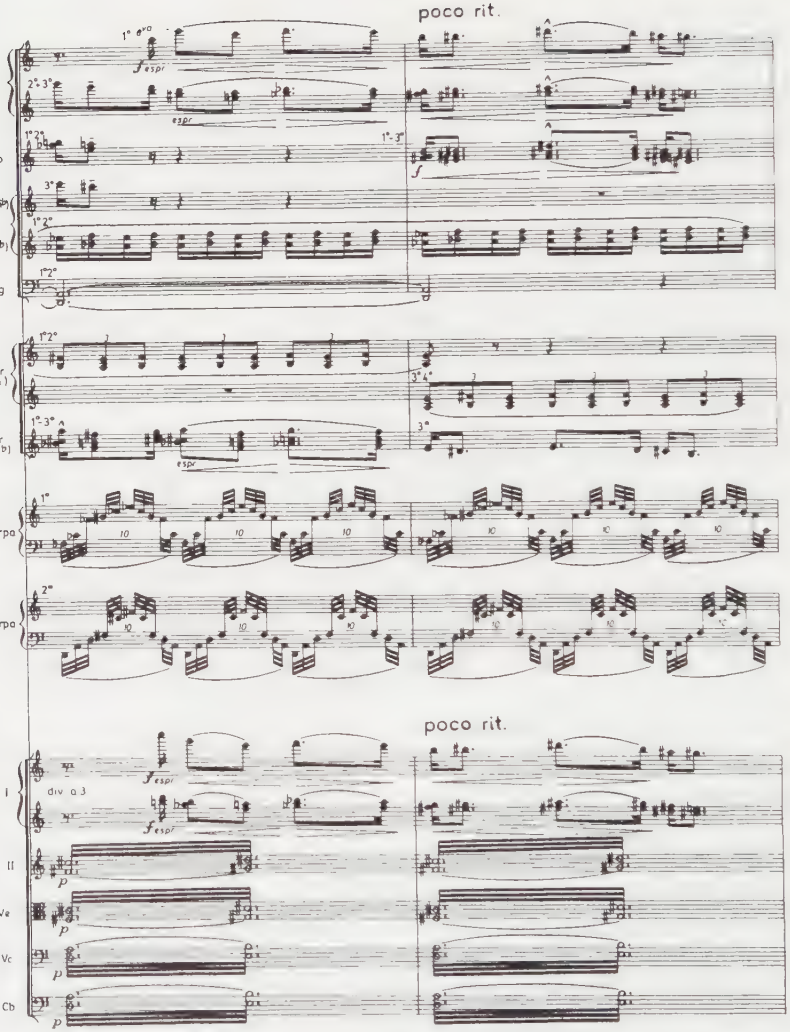

29 Moderato (♩ = 72)
a tempo
Ott
Fl
Ob
Ob 4° muta in C.ingl 1°
Cl(si♭)
Fg
Tr (si♭)
con sord.
29 Moderato (♩ = 72)
a tempo
Vc
div. a 3
Vc
div. a 3

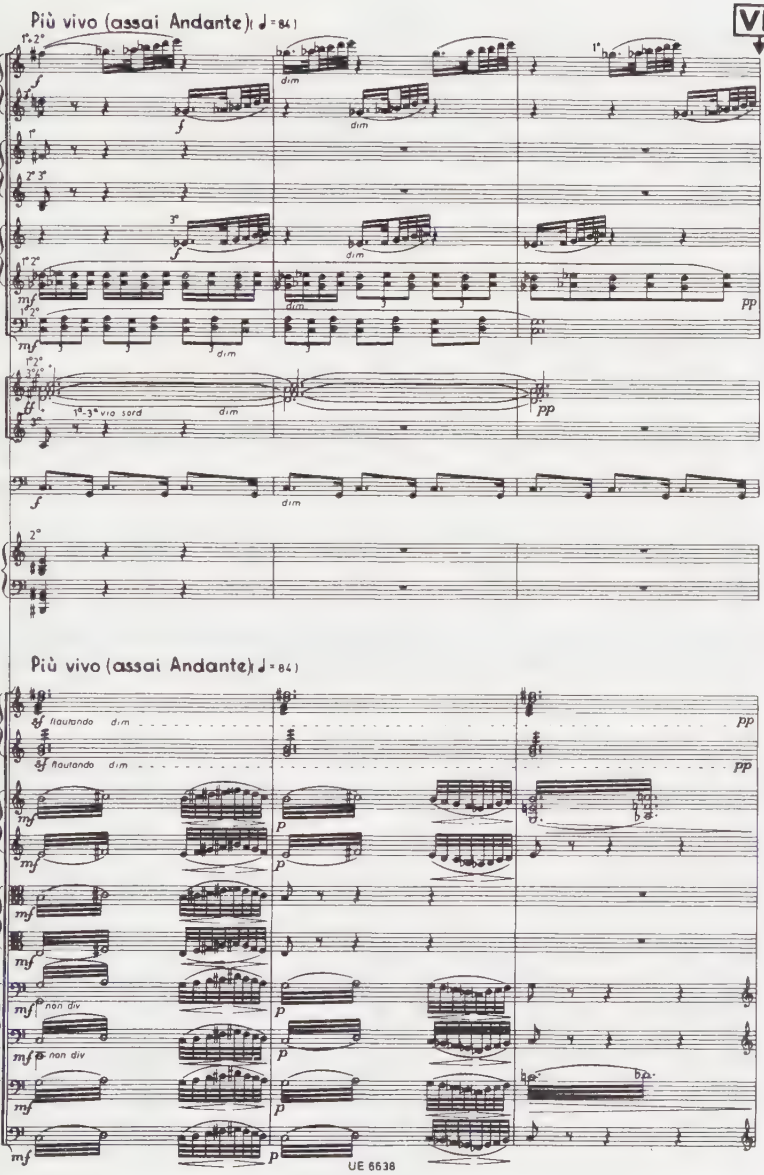

30
Ott
Fl
Ob
C ingl
(mib)
Cl (sib)
(sib)
Fg
Cor (fa)
Tr (sib)
cam sord
30
Vl II
Ve.
Vc
div a 3
div a 2
div a 2

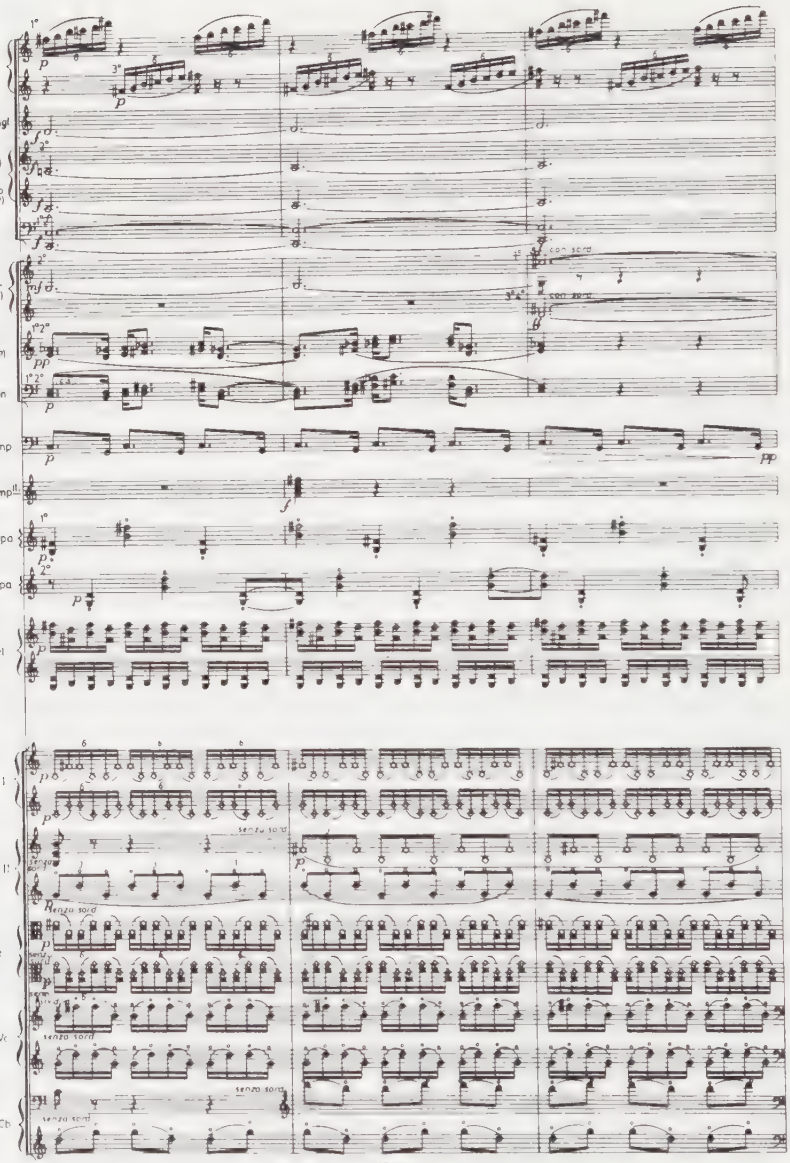

Ott
Fl
Ob
C. ingl
(mib)
Cl
(sib)
Fg
Cor.
(fa)
Arpe
Cel
Vl II
Va
Vc.
muta in Fl 4°


Fl
Ob
C. ingl.
(mib)
Cl.
(sib)
Fg
Cor.
(fa)
Tr.
(sib)
Arpa
Arpa
Cel.
Vl. II
Ve.
Vc.
Cb.
Cl. 6° muta in Cl. b (sib)
Fg 6° muta in Cl. c 1°
con sord. 1°-3°
cresc.


Fl
Ob
Cl
Fg
Cor
Tr
Arpa
Arpa
Vl II
Ve
Vc
Cb
senza sord

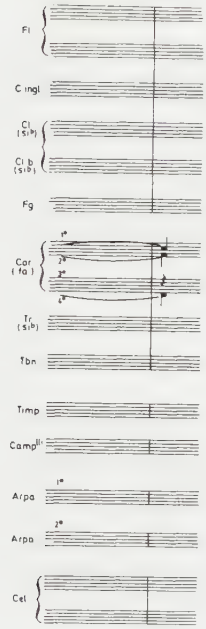

poco rit.
Fl
Ob
(mib)
Cl
(sib)
Fg
Cor
(fa)
Tr
(sib)
Arpa
Arpa
poco rit.
Vl I
div a 3
Vl II
Ve
Vc
Cb

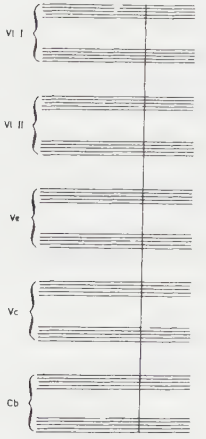

Più vivo (assai Andante) ♩ = 84
Fl
Ob
Cl (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
Arpa
1°-3° via sord
dim
Più vivo (assai Andante) ♩ = 84
VI I
VI II
Ve.
Vc
Cb
flautando dim
non div
UE 6638

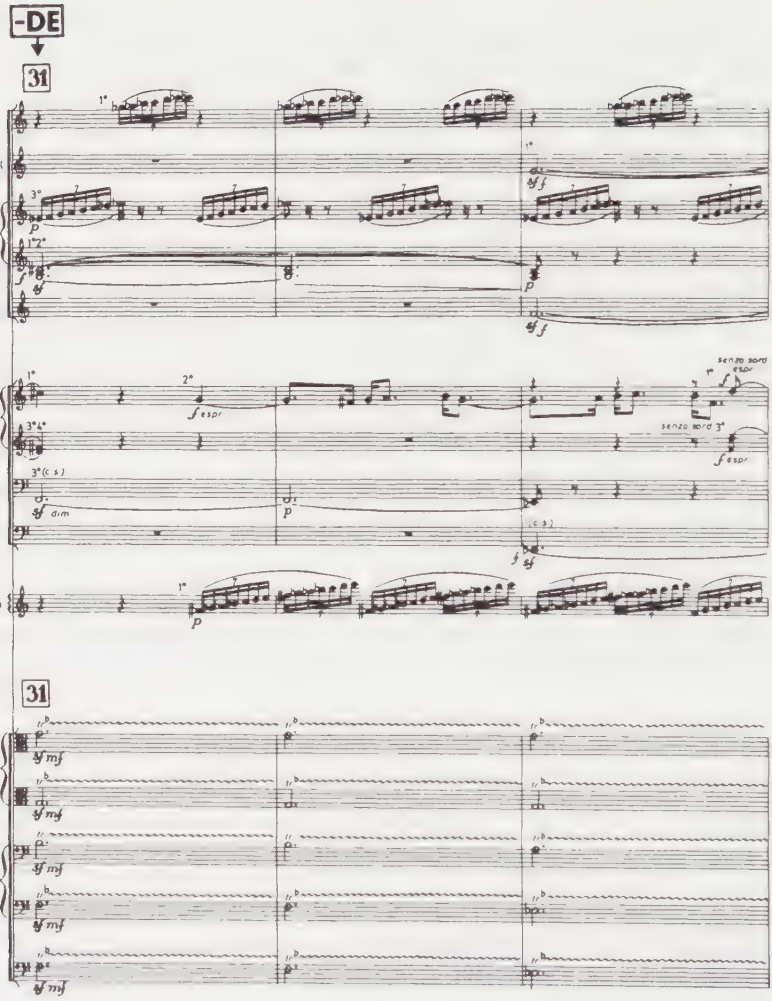

Fl
C.ingl
Cl (Sib)
Cl b (Sib)
Fg
Cor (Fa)
con sord.
senza sord.
Tr (sim)
Tbn
Timp
Camp
Arpa
Arpa
Cel
Vl I
Vl II
Ve
Vc
Cb
senza sord.

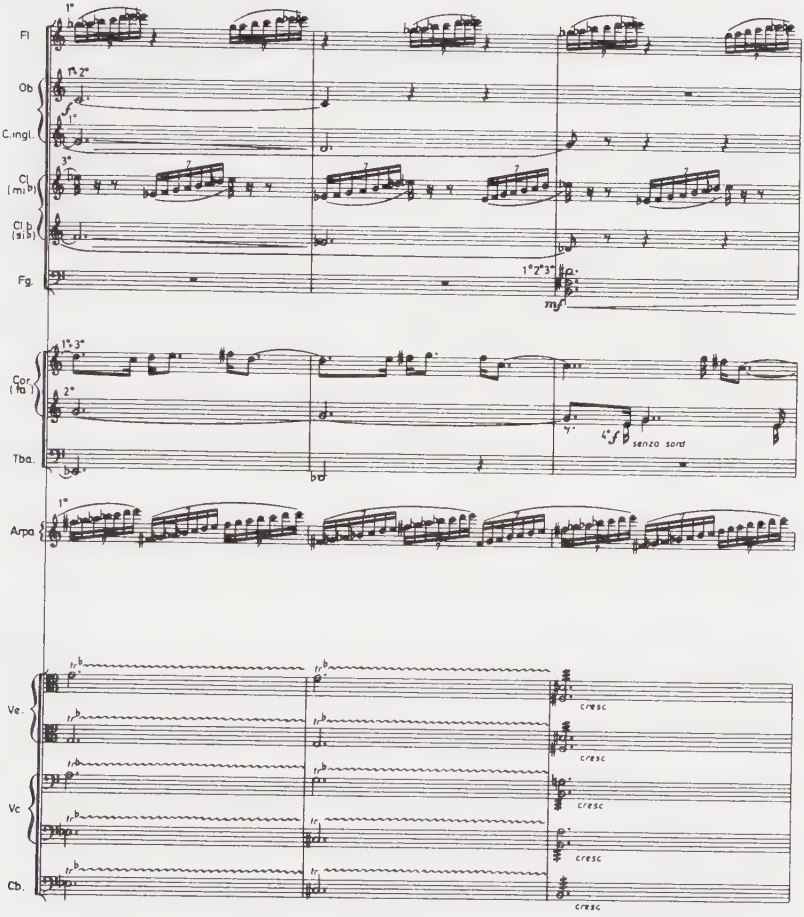
VI→
←DE

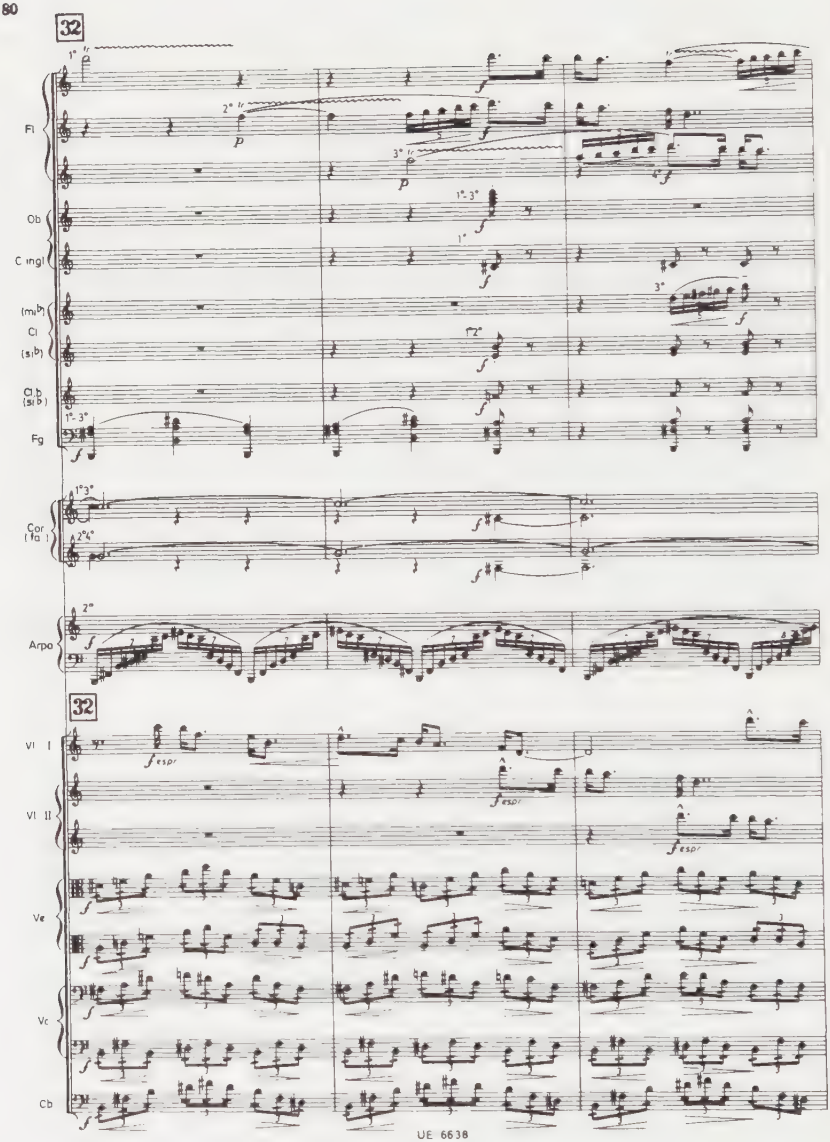
31

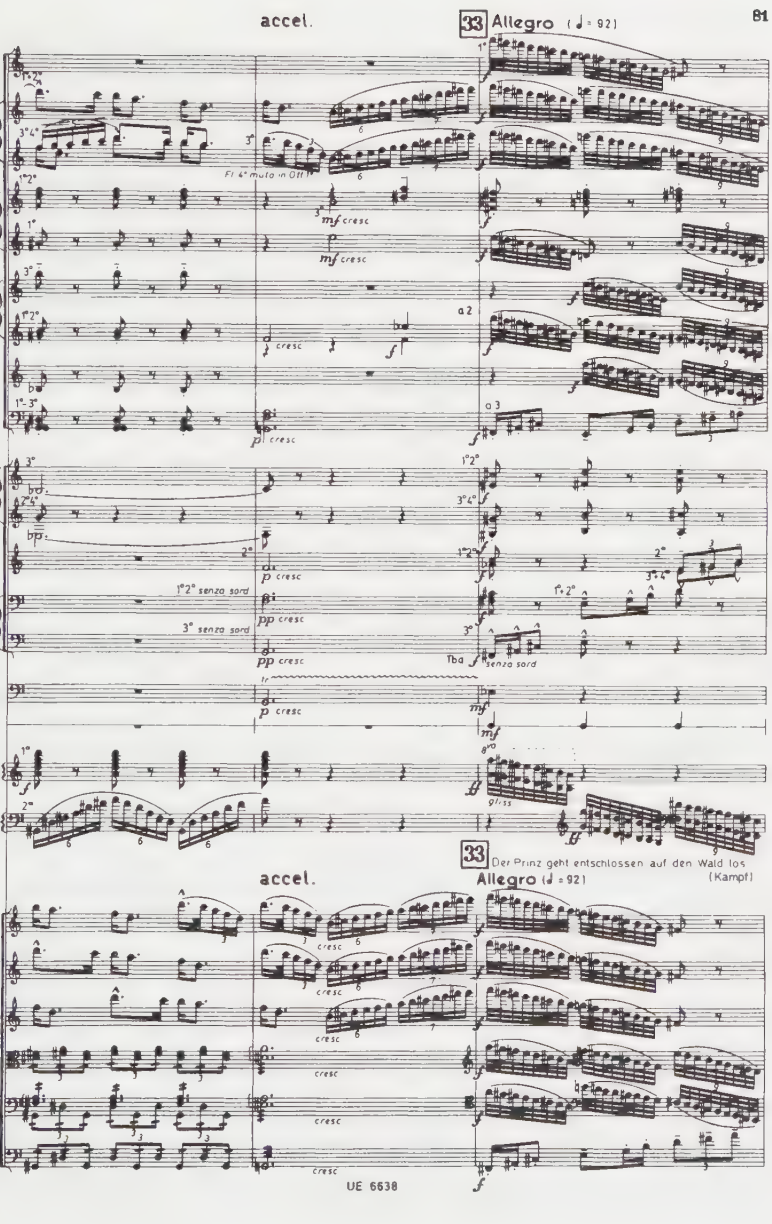

Fl
C.ingl
Cl (Si♭)
Cl b (Si♭)
Fg
Cor (fa)
Tr (Si♭)
Tbn
Timp
Camp
Arpa
Arpa
Cel

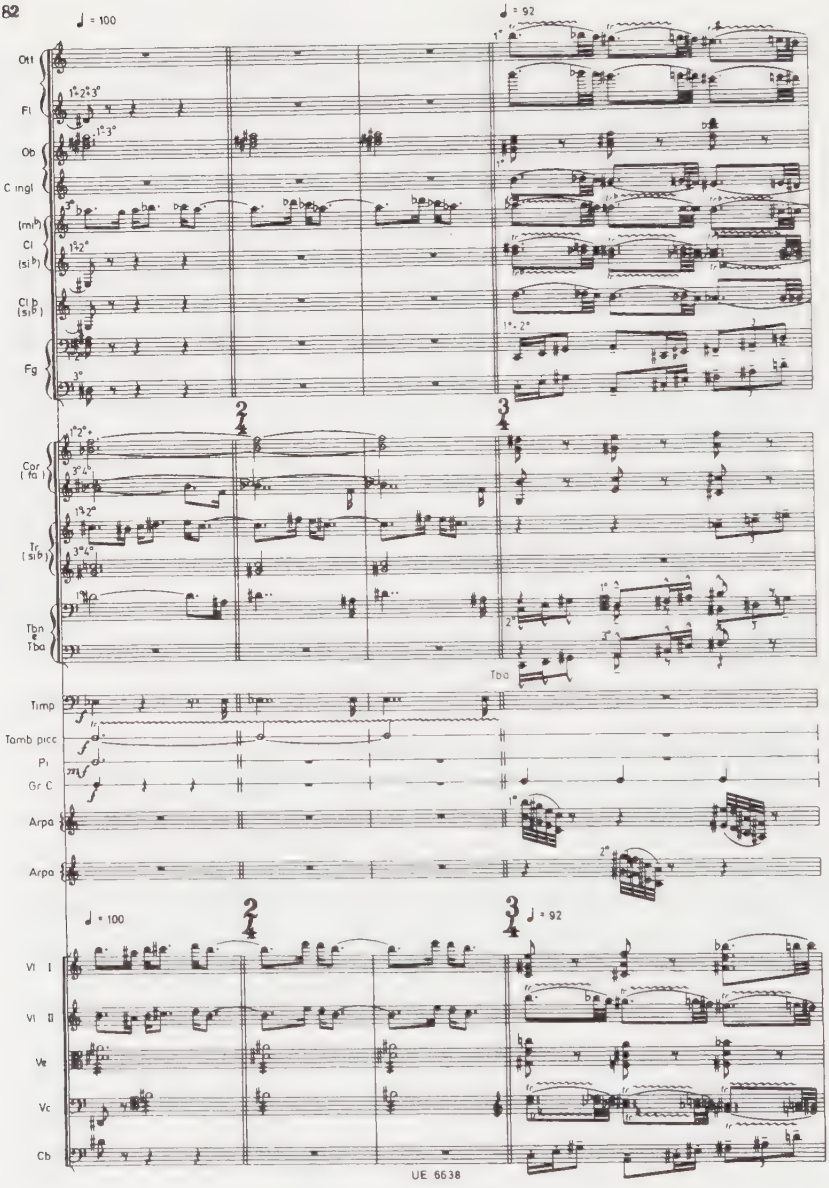

Vl I
Vl II
Ve
Vc
Cb

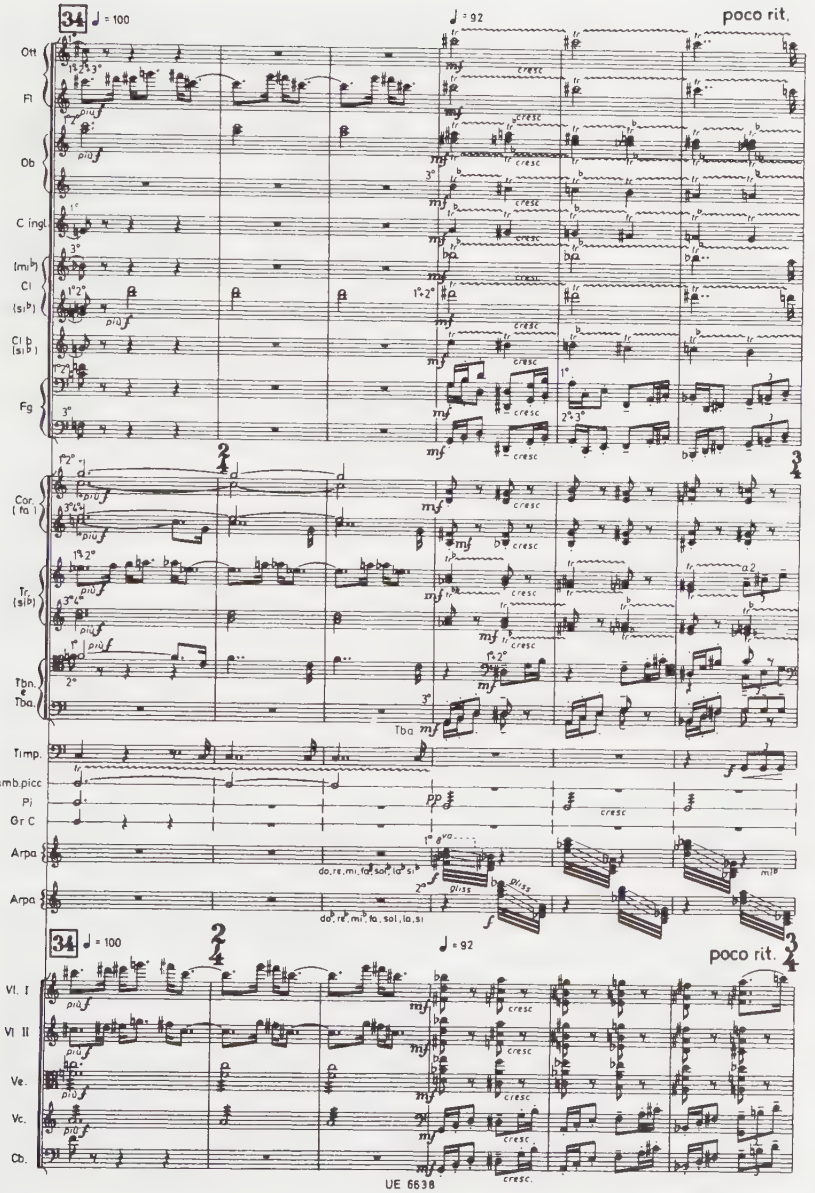

-DE
31
Fl
C ingl
(mib)
Cl
(si♭)
Cl b
(si♭)
Cor
(Fa)
Tbn
Tba
Arpa
senza sord
senza sord 3"
31
Vl
Vc
Cb

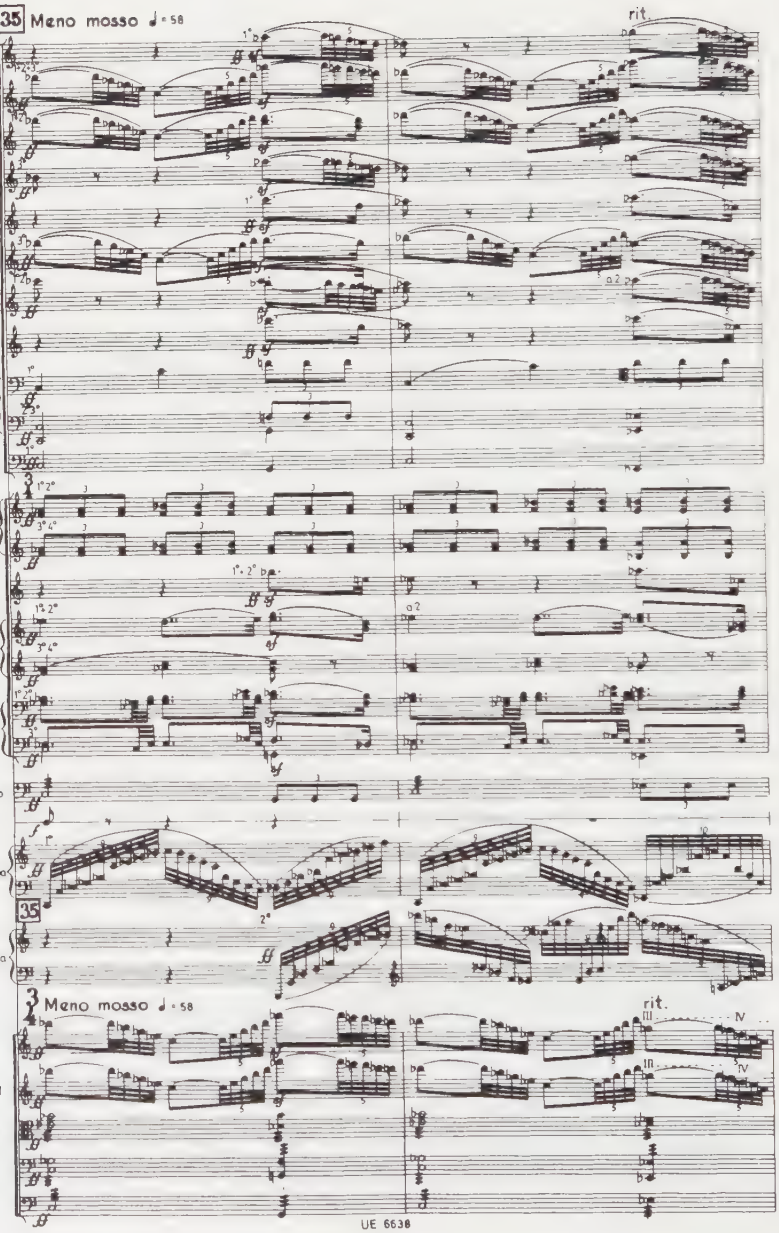

Fl
Ob
C.ingl.
Cl. (mi b)
Cl. b (si b)
Fg.
Cor. (fa)
Tba.
Arpa
Ve.
Vc
Cb.
senza sord
cresc

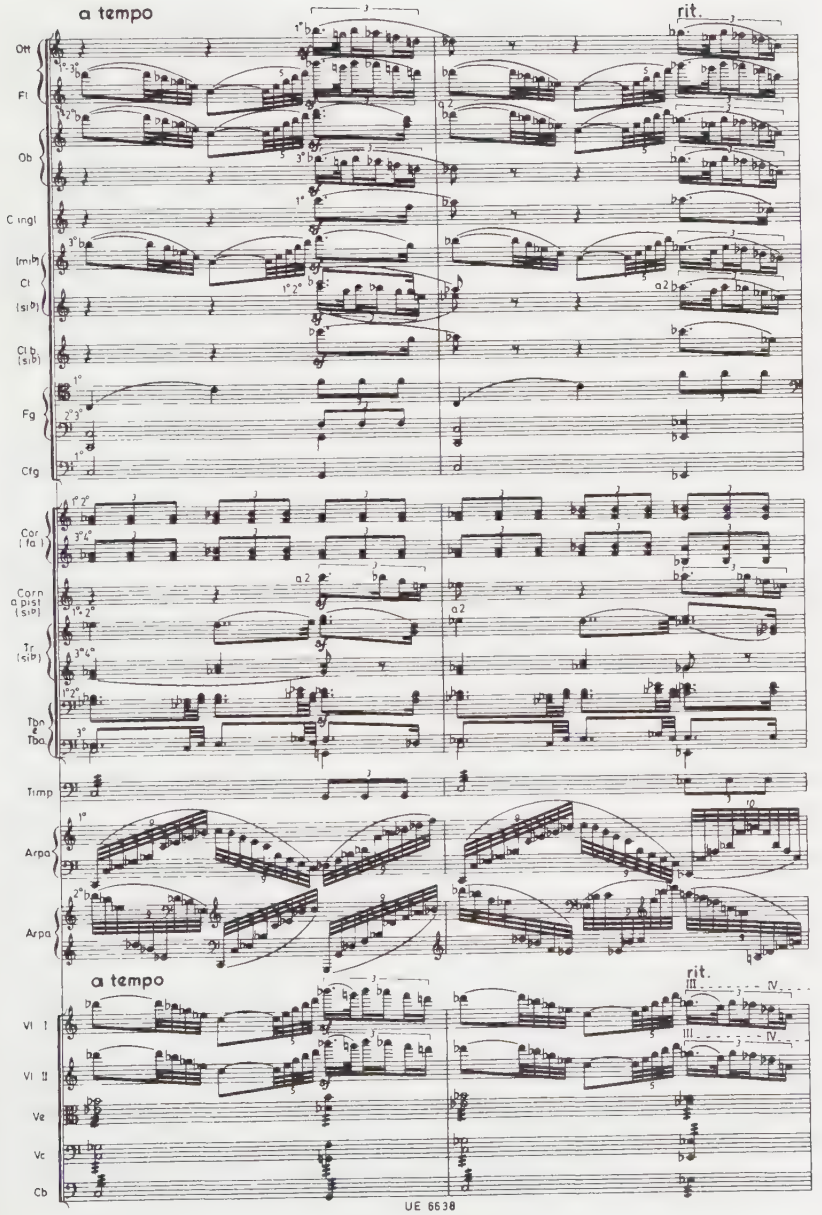

32
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl.b
(si♭)
Fg
Cor
(fa)
Arpa
32
Vl I
Vl II
Va
Vc
Cb

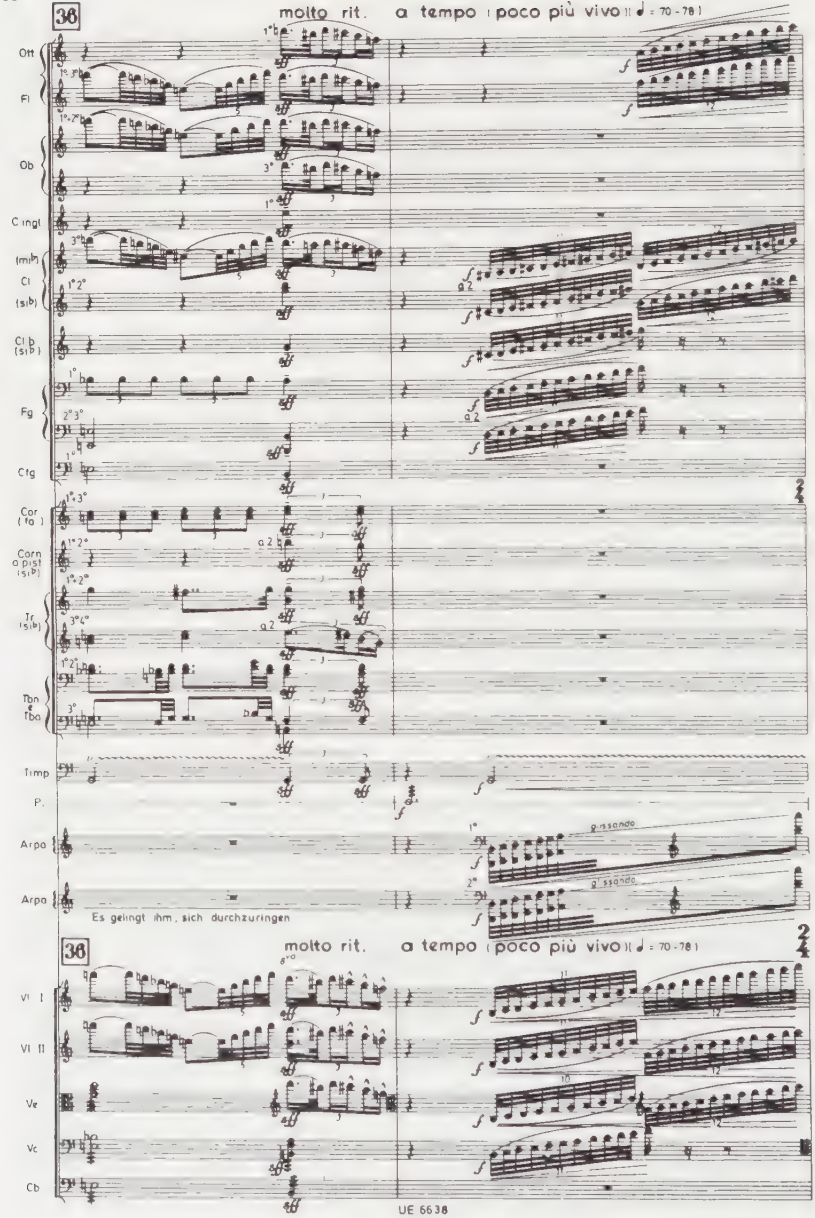

accel.
33 Allegro (♩ = 92)
Ott
Fl
Fl 4° muta in Ott
Ob
C.ingl
mf cresc
(mi♭)
Cl.
(si♭)
a 2
Cl.b
(si♭)
Fg
a 3
p cresc
Cor
(Fa)
Tr
(si♭)
1°2° senza sord
3° senza sord
pp cresc
Tbn
Tba
Tba senza sord
Timp
GrC
Arpa
Arpa
accel.
33 Der Prinz geht entschlossen auf den Wald los (Kampf)
Allegro (♩ = 92)
Vl I
Vl II
Ve
Vc
Cb
cresc
UE 6638

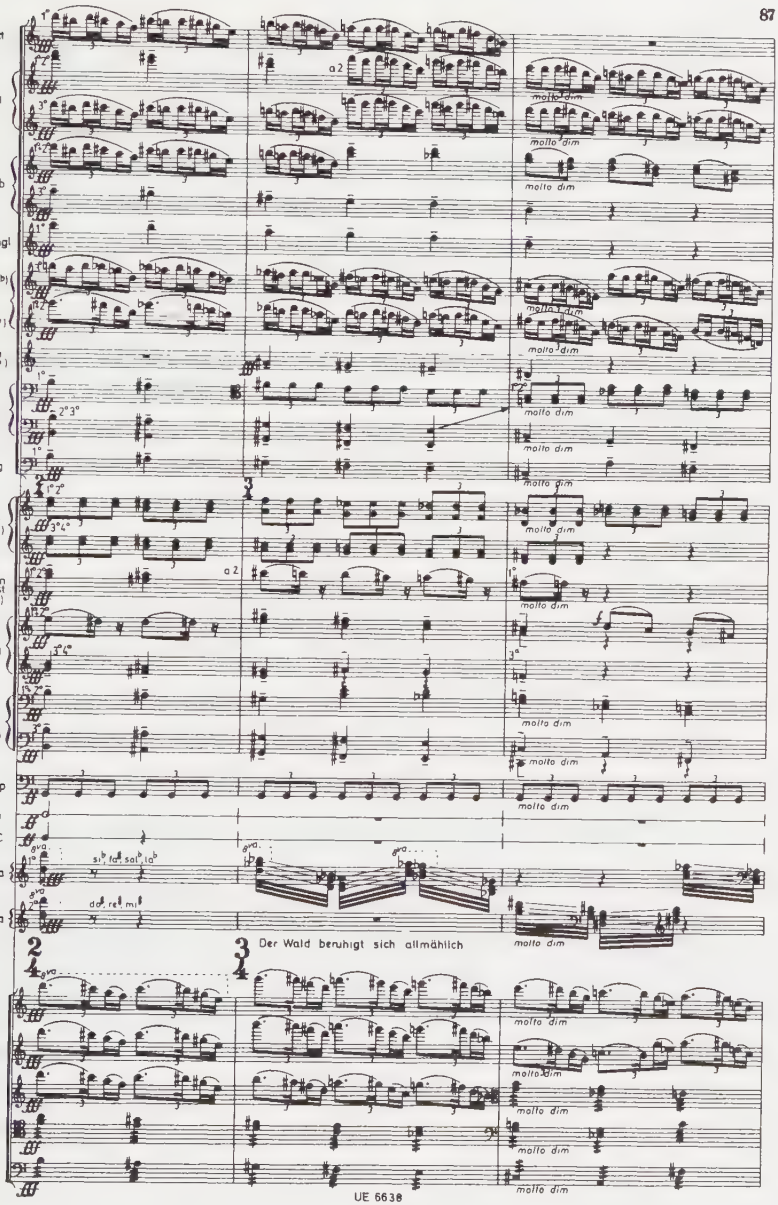

♩ = 100
♩ = 92
Ott
Fl
Ob
C ingl
Cl (mi♭)
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Tamb picc
Pi
Gr C
Arpa
Arpa
♩ = 100
♩ = 92
Vl I
Vl II
Va
Vc
Cb

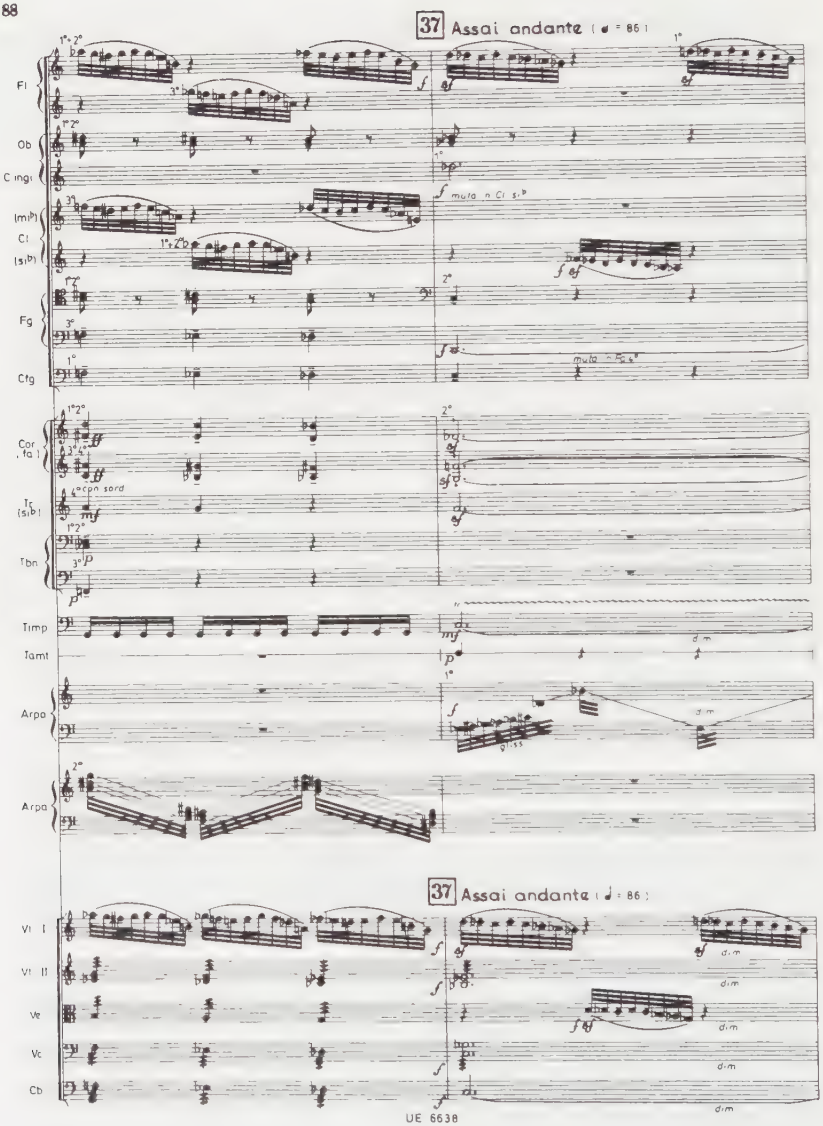

34 ♩ = 100
♩ = 92
poco rit.
Ott
Fl
Ob
C ingl.
Cl (si♭)
Cl b (si♭)
Fg
Cor. (fa)
Tr. (si♭)
Tbn. e Tba.
Tba
Timp.
Tamb.picc
Pi
Gr C
Arpa
do, re, mi, fa, sol, la, si
Vl. I
Vl II
Ve.
Vc.
Cb.
cresc
mf
pp
f
più f

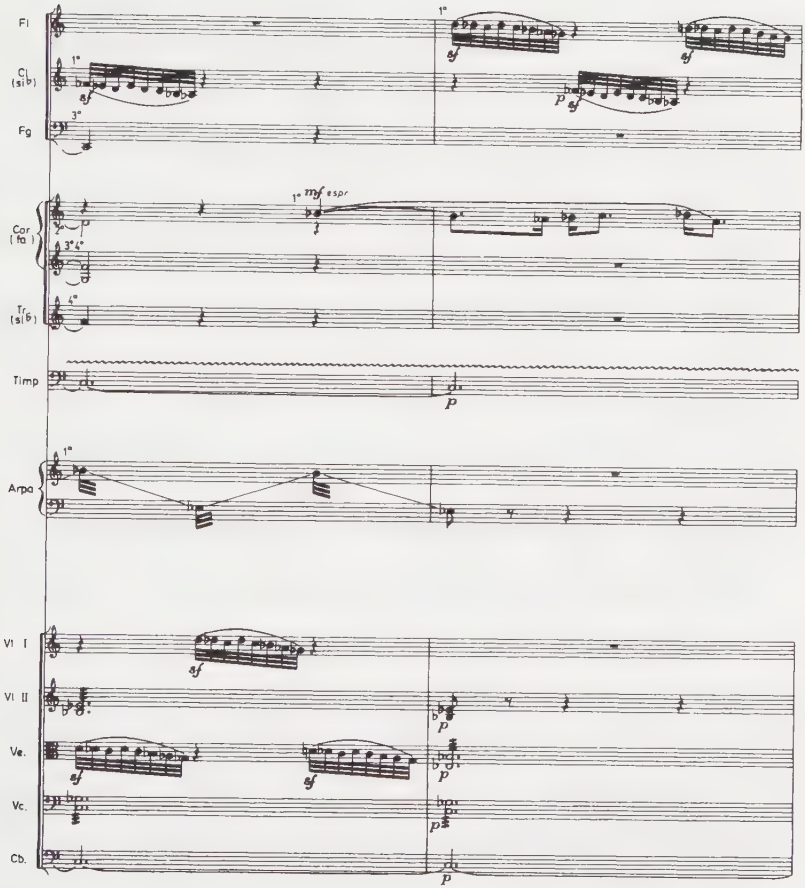

35 Meno mosso ♩ = 58
rit.
Ott
Fl
Ob
C. ingl
(mi♭) Cl
(si♭)
Cl b
(si♭)
Fg
Cfg
Cor
(fa)
Corn
a p.st
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Pi
Arpa
35
Arpa
3 Meno mosso ♩ = 58
rit.
Vl I
Vl II
Va
Vc
Cb

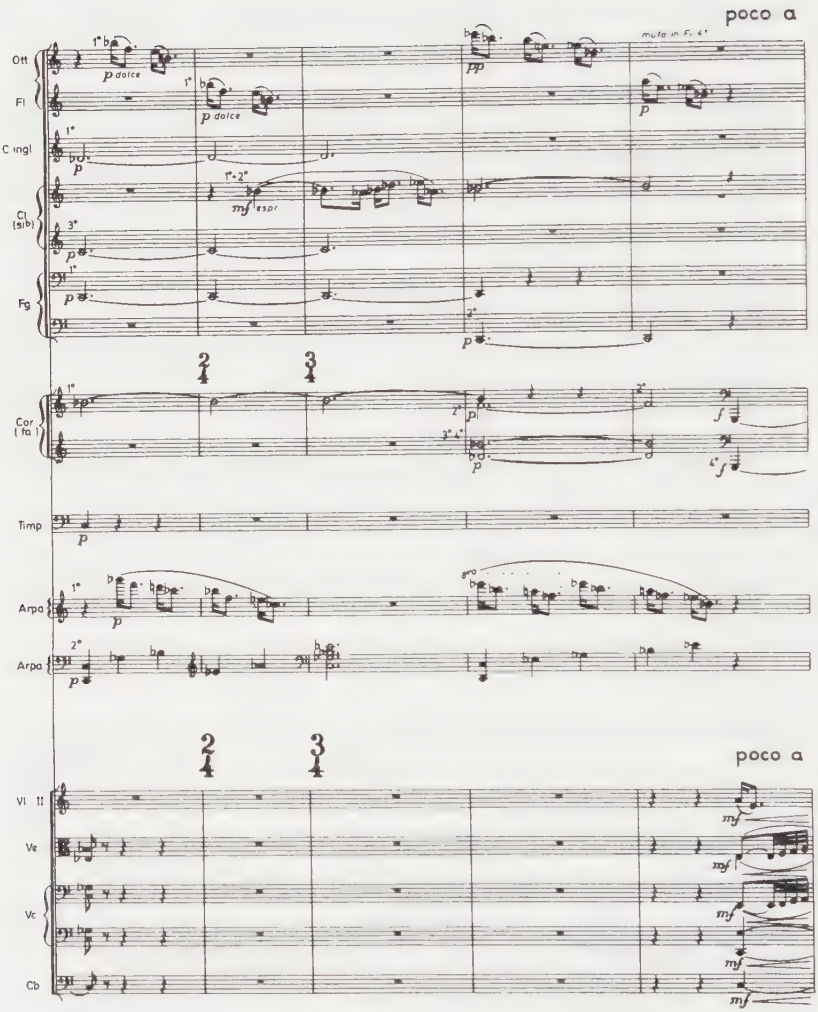

a tempo
rit.
Ott
Fl
Ob
C.ingl
(mib)
Cl
(sib)
Cl b.
(sib)
Fg
Cfg
Cor
(fa)
Corn
a pist
(sib)
Tr
(sib)
Tbn
Tba
Timp
Arpa
Arpa
a tempo
rit.
Vl I
Vl II
Ve
Vc
Cb

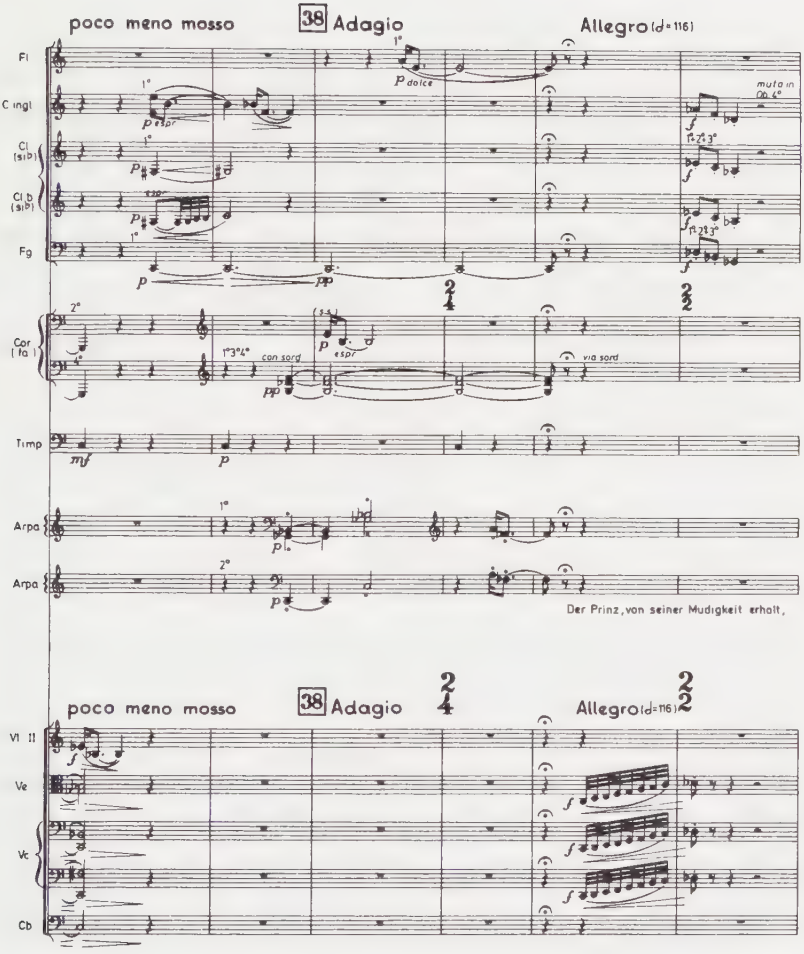

36
molto rit.
a tempo (poco più vivo) (♩ = 70-78)
Ott
Fl
Ob
C.ingl
(mib)
Cl
(sib)
Cl b
(sib)
Fg
Ctg
Cor
(fa)
Corn
a pist
(sib)
Tr
(sib)
Tbn
Tba
Timp
P.
Arpa
Arpa
Es gelingt ihm, sich durchzuringen
a 2
g.ssando
36
molto rit.
a tempo (poco più vivo) (♩ = 70-78)
Vl I
Vl II
Va
Vc
Cb

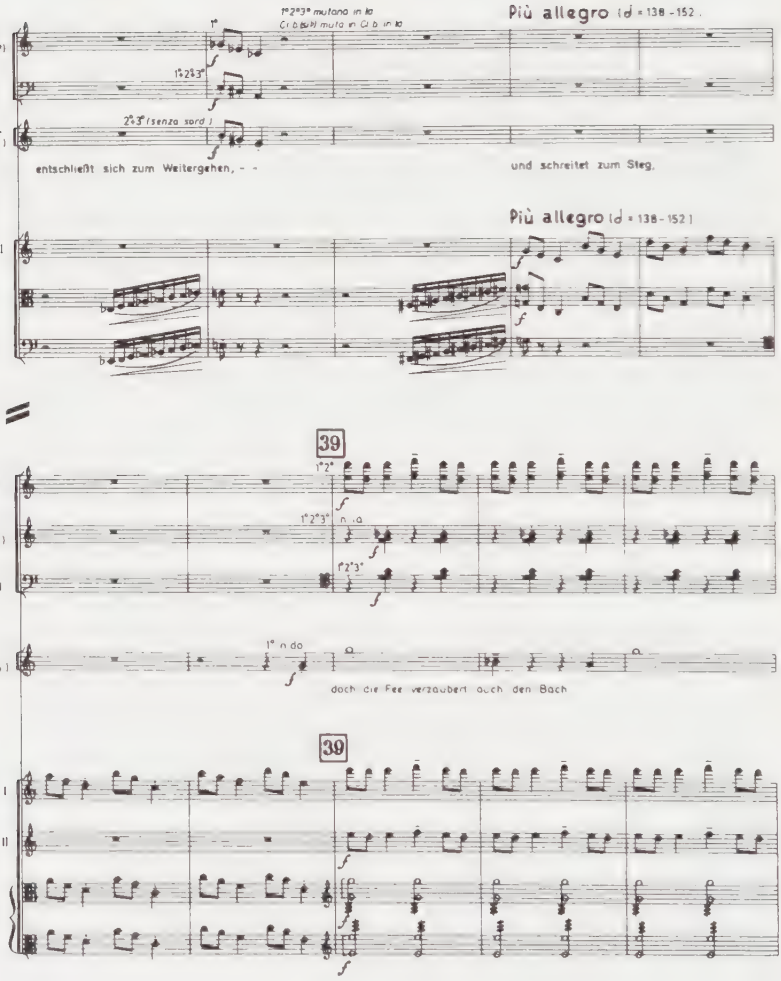

Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cfg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Pi
Gr C
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb.
a2
molto dim
Der Wald beruhigt sich allmählich

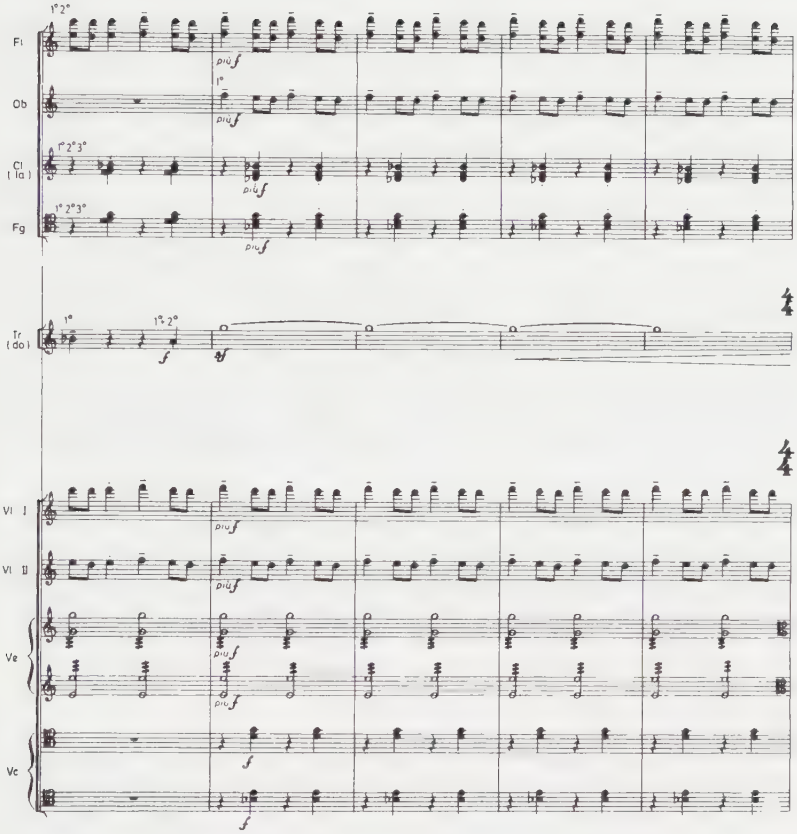

37 Assai andante (= 86)
Fl
Ob
Cl in G
Cl in (E♭)
Cl in (B♭)
Fg
Cfg
muta in Cl. B♭
muta in E♭
Cor. (F)
Tr. (B♭)
acon sord
Tbn
Timp
Tamt
Arpa
Arpa
37 Assai andante (= 86)
Vl I
Vl II
Va
Vc
Cb
dim

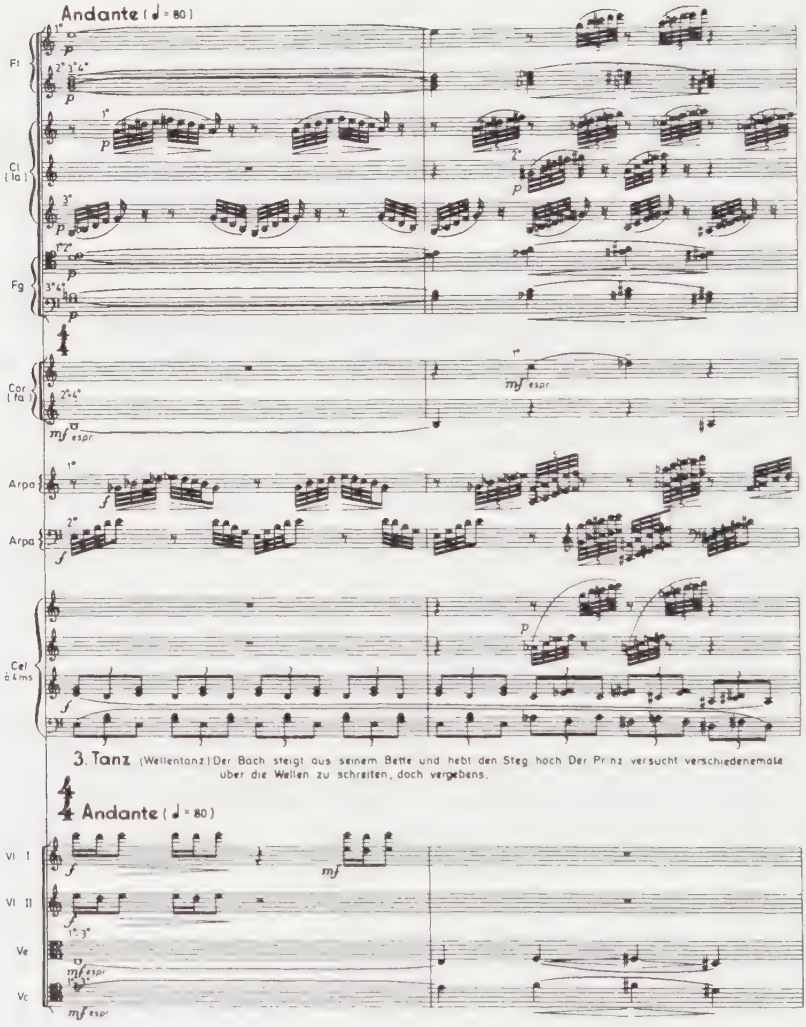

Fl
Cl (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
Arpa
Vl I
Vl II
Ve.
Vc.
Cb.
mf espr
sf
p

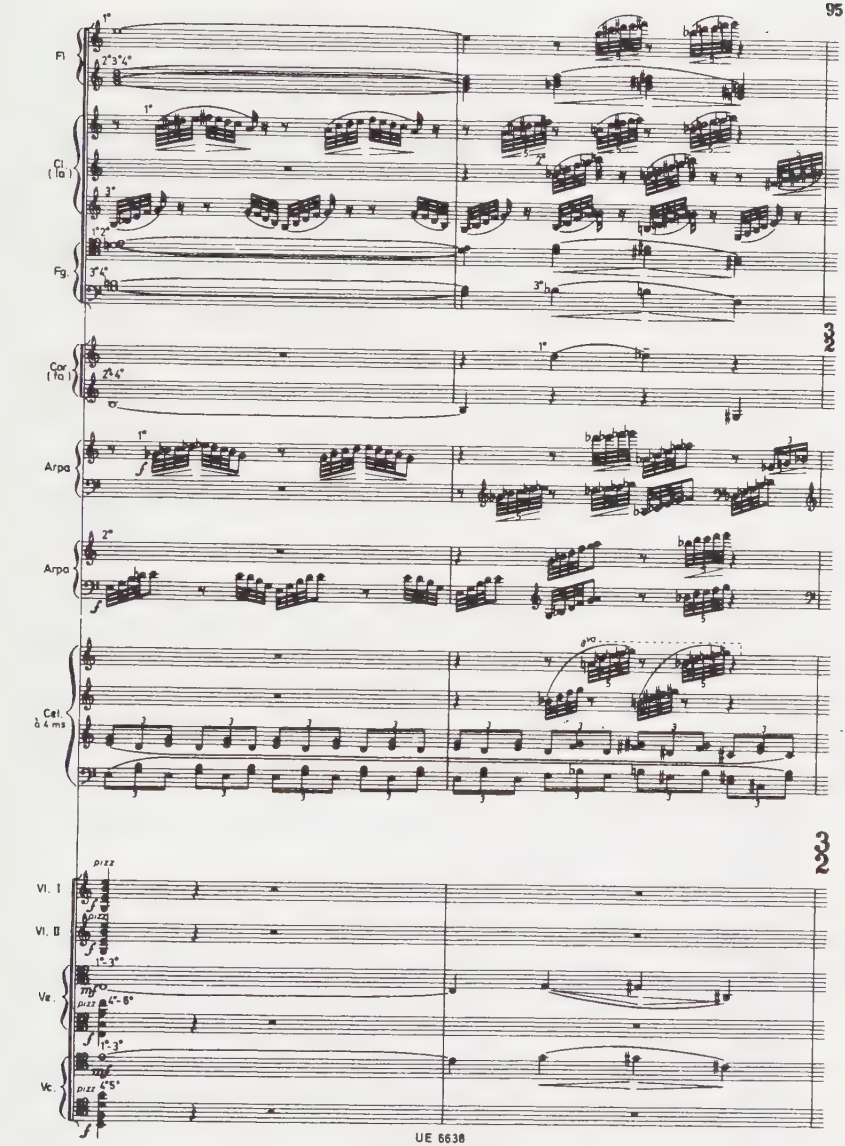

poco a
Ott
Fl
C. ingl
Cl (sib)
Fg
Cor (fa)
Timp
Arpa
Arpa
poco a
Vl II
Va
Vc
Cb

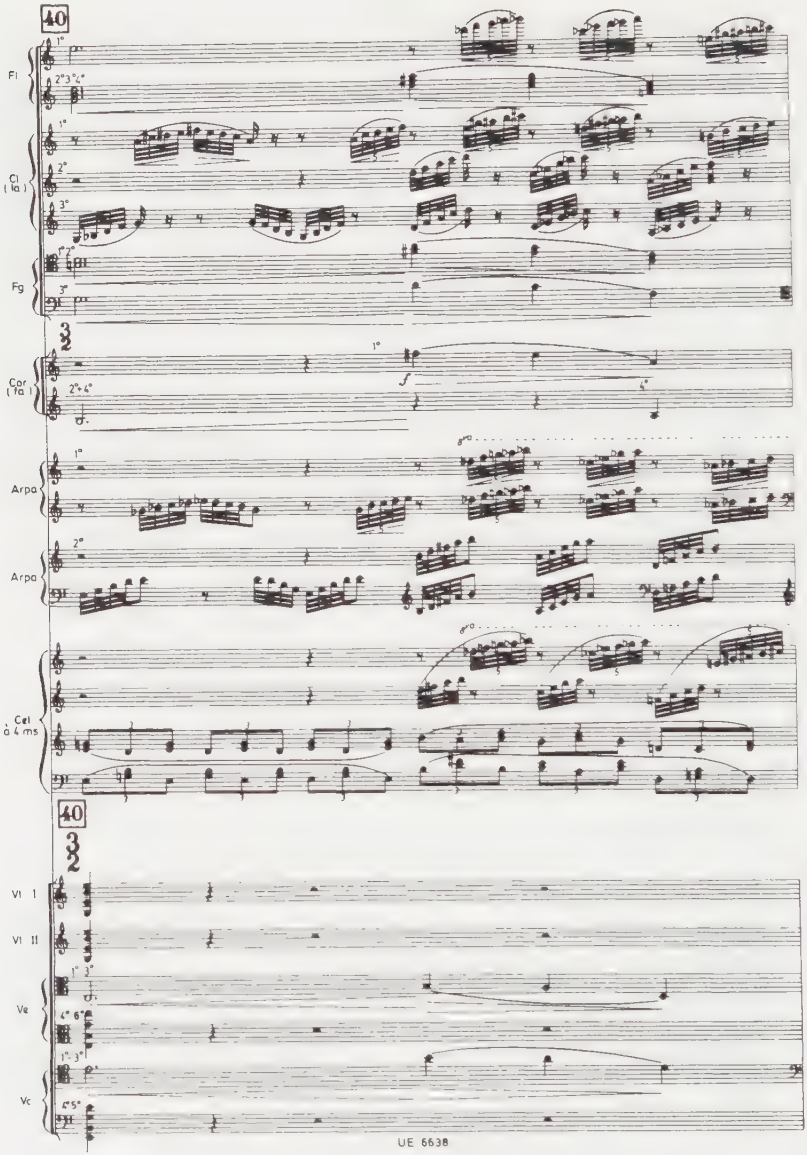

poco meno mosso
38 Adagio
Allegro (d=116)
Fl
C.ingl
Cl (sib)
Cl b (sib)
Fg
Cor (fa)
Timp
Arpa
Arpa
Der Prinz, von seiner Mudigkeit erholt,
poco meno mosso
38 Adagio
Allegro (d=116)
Vl II
Ve
Vc
Cb

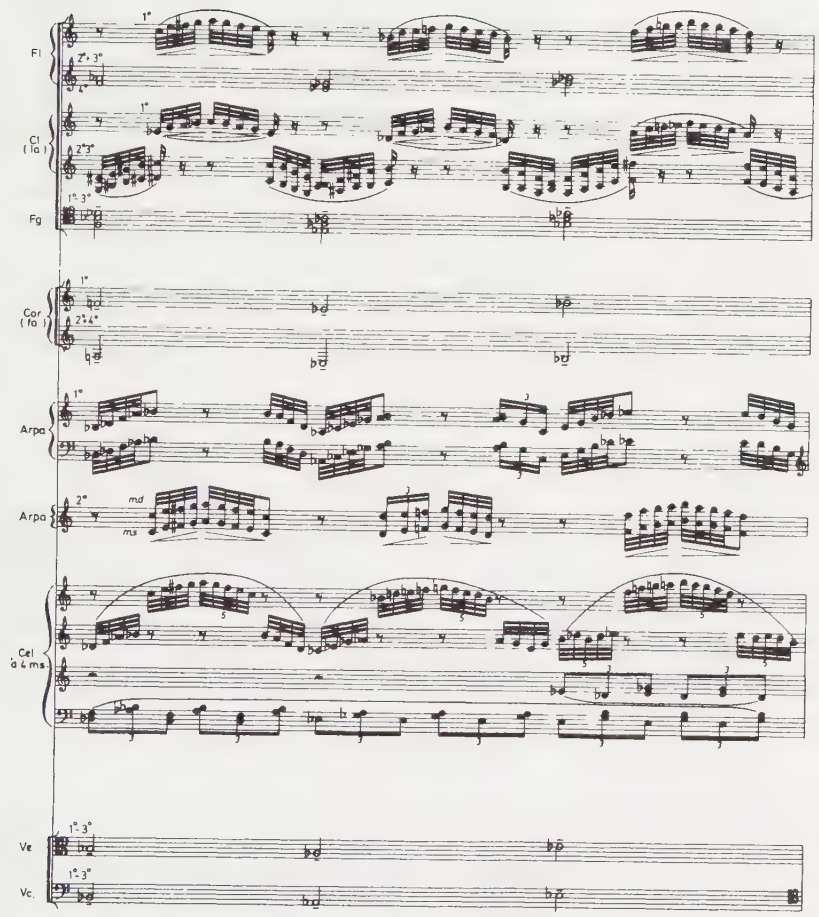

1°2°3° mutano in la
Cl. b, muta in Cl. b in la
Più allegro (♩ = 138 - 152)
Cl. (si b)
Fg
Cor (fa)
2°3° (senza sord.)
entschließt sich zum Weitergehen, – –
und schreitet zum Steg.
Più allegro (♩ = 138 - 152)
Vl. I
Ve
Vc
39
Fl.
Cl. (la)
Fg
Tr. (do)
1° n. do
doch die Fee verzaubert auch den Bach
39
Vl. I
Vl. II
Ve

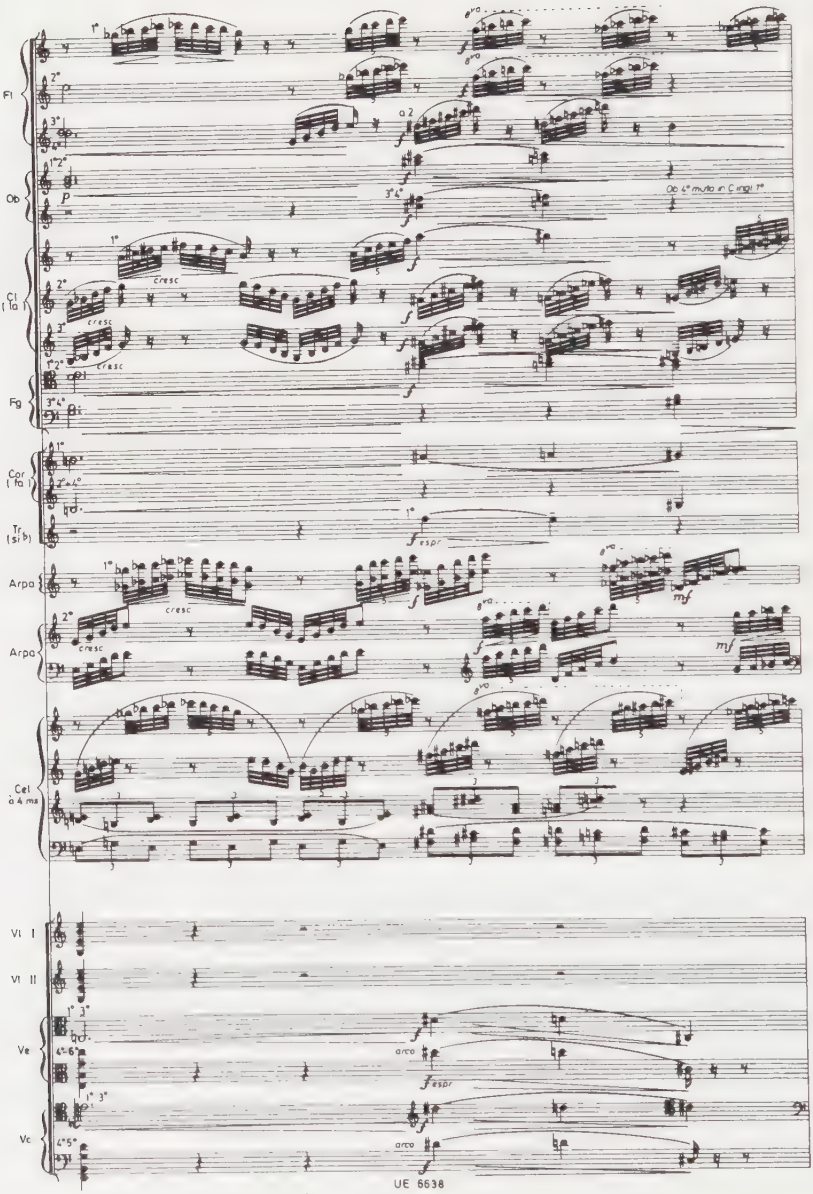

Fl
Ob
Cl
(la)
Fg
Tr
(do)
Vl I
Vl II
Va
Vc
più f
f

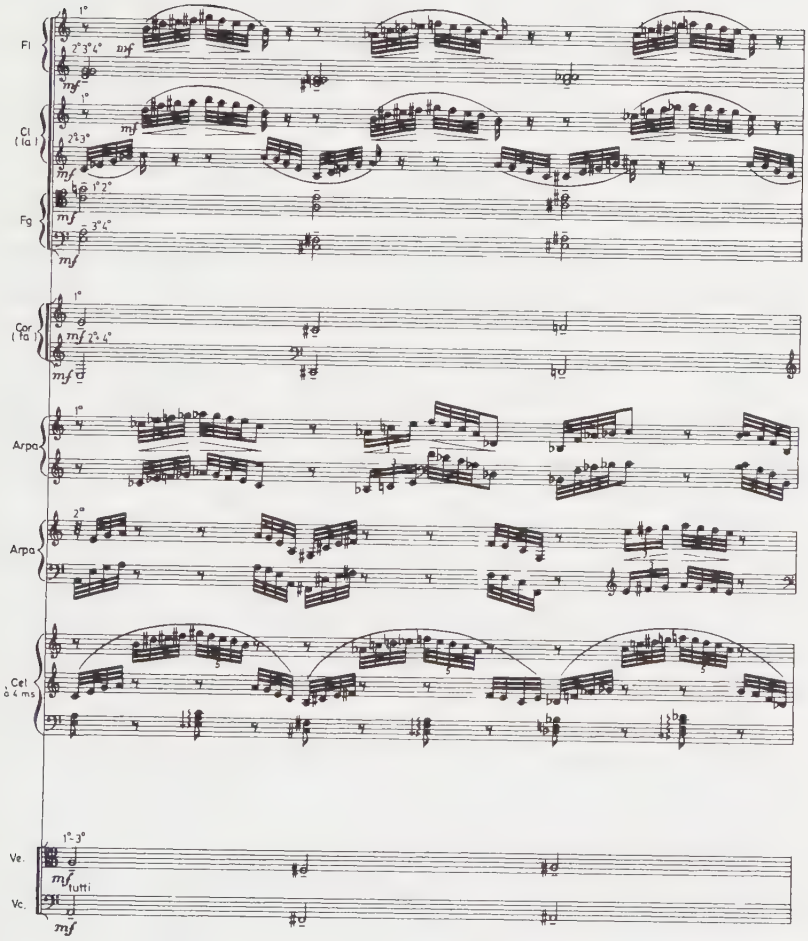

Andante (♩ = 80)
Fl
Cl (la)
Fg
Cor (fa)
Arpa
Arpa
Cel
d'ams
3. Tanz (Wellentanz) Der Bach steigt aus seinem Bette und hebt den Steg hoch Der Prinz versucht verschiedenemale über die Wellen zu schreiten, doch vergebens.
Andante (♩ = 80)
Vl I
Vl II
Ve
Vc

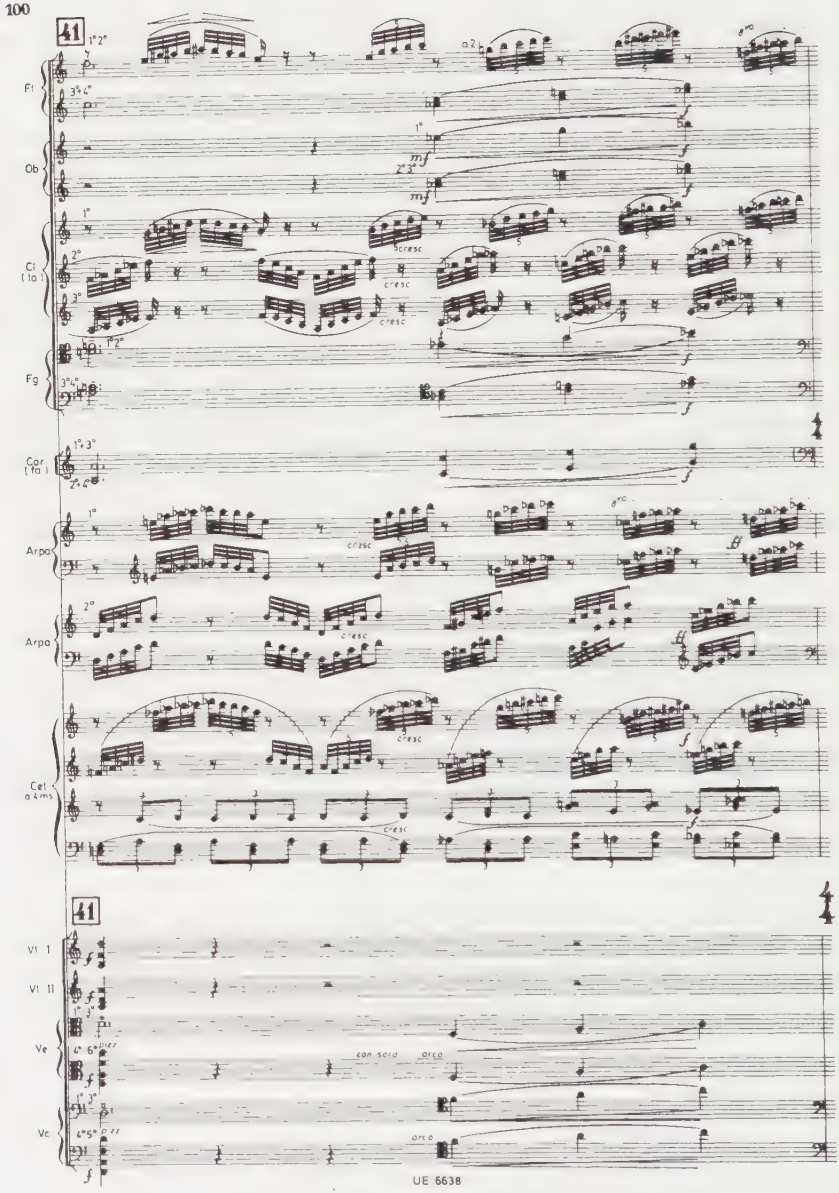

Fl.
Cl. (Ta)
Fg.
Cor (Fa)
Arpa
Arpa
Cel. à 4 ms
Vl. I
Vl. II
Va.
Vc.
pizz
arco

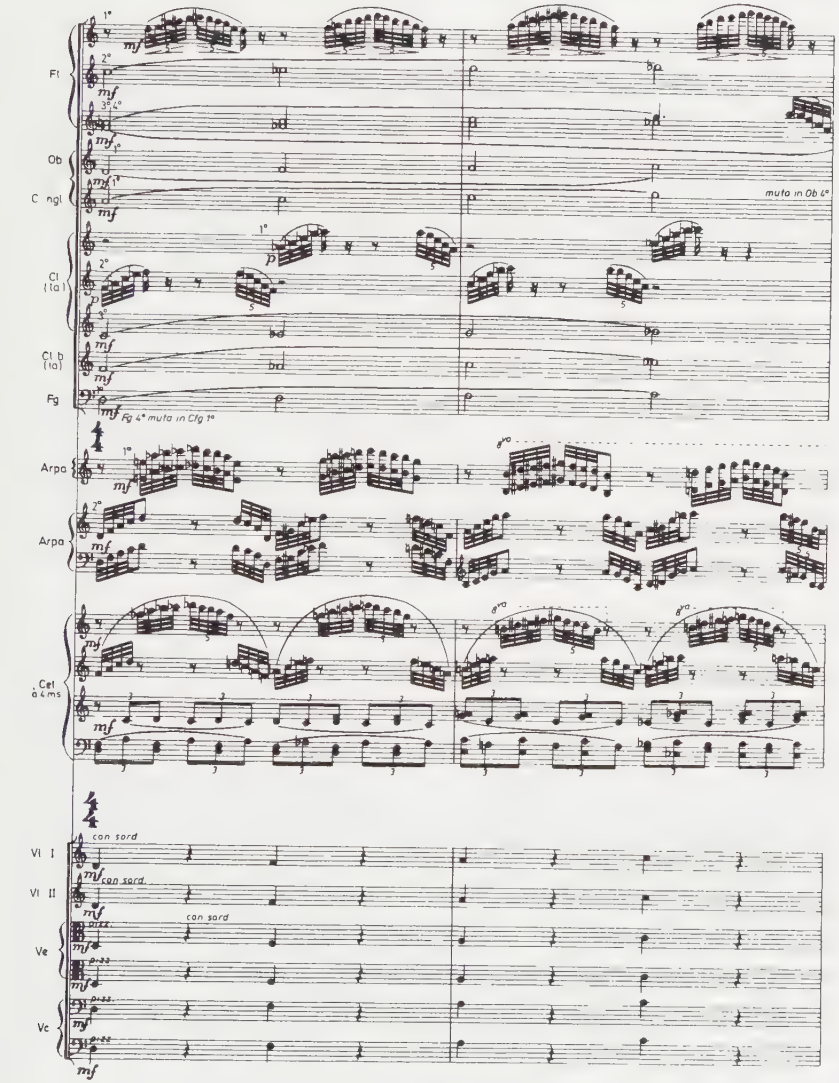

40
Fl
Cl (Ia)
Fg
Cor (Ta)
Arpa
Arpa
Cel à 4 ms
40
Vl I
Vl II
Va
Vc

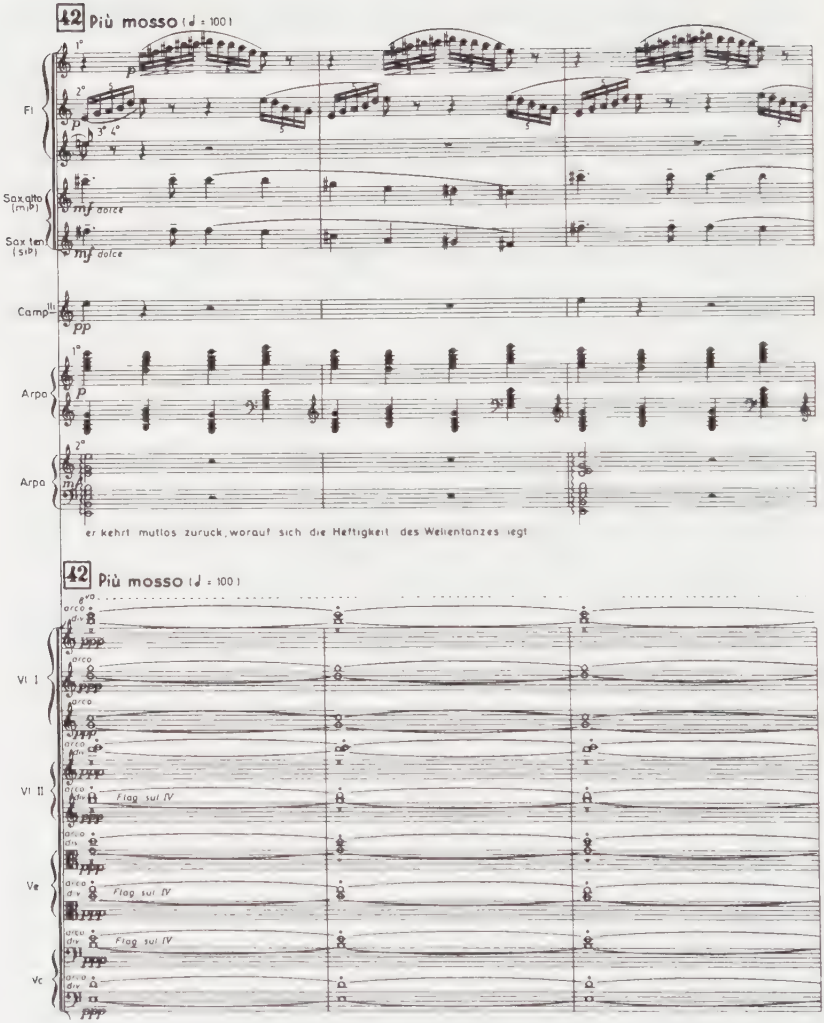

Fl
Cl (Ta)
Fg
Cor (Fa)
Arpa
Arpa
Cel à 4 ms.
Ve
Vc.

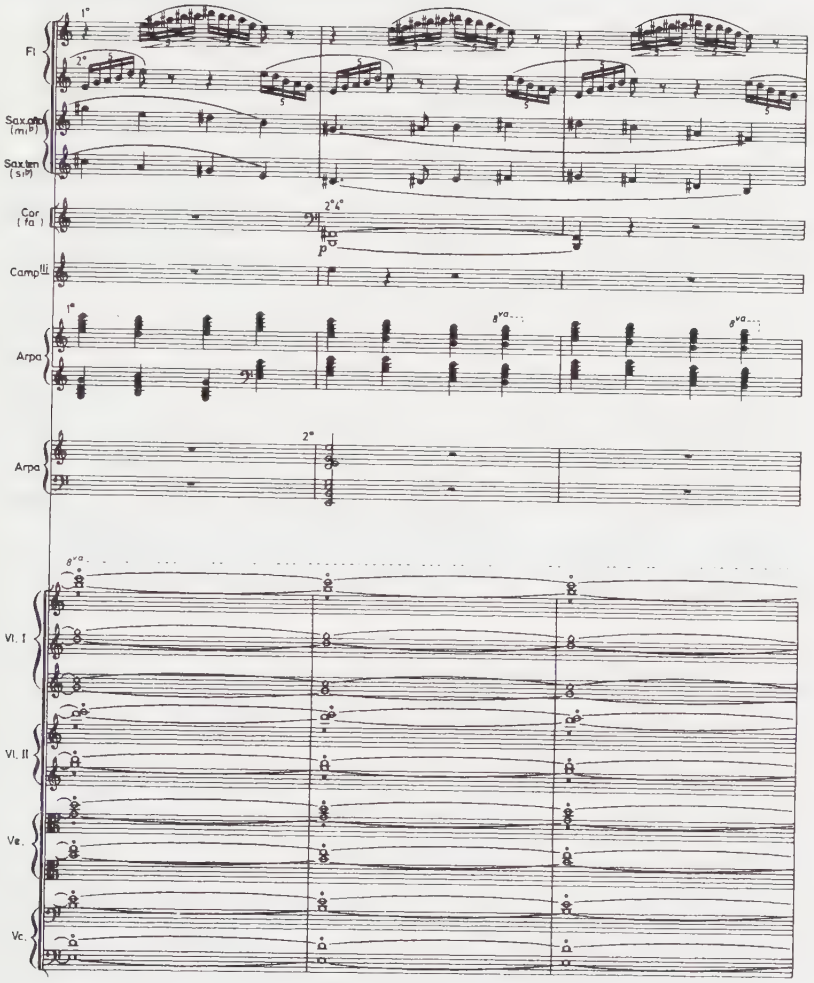

Fl
Ob
Ob 4° muta in C ingl
Cl
(La)
Fg
Cor
(Fa)
Tr
(Si b)
Arpa
Arpa
Cel
a 4 ma
Vl I
Vl II
Ve
Vc
cresc
a2
arco
UE 6638

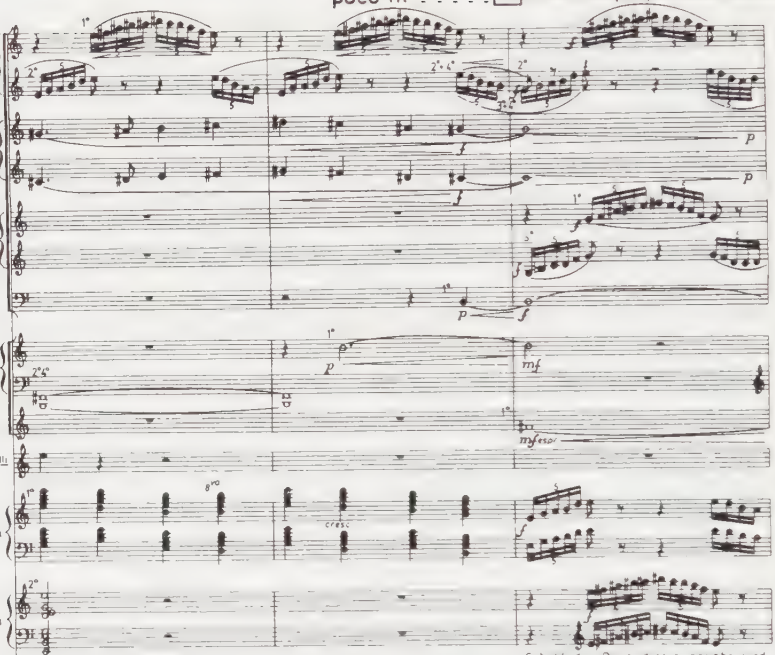

Fl
Cl (la)
Fg
Cor (fa)
Arpa
Arpa
Cel à 4 ms
Ve.
Vc.
tutti


41
Fl
Ob
Cl (1o.)
Fg
Cor (1o.)
Arpa
Arpa
Cel a 4ms
41
Vl. I
Vl. II
Ve
Vc
con sord.
arco
arco

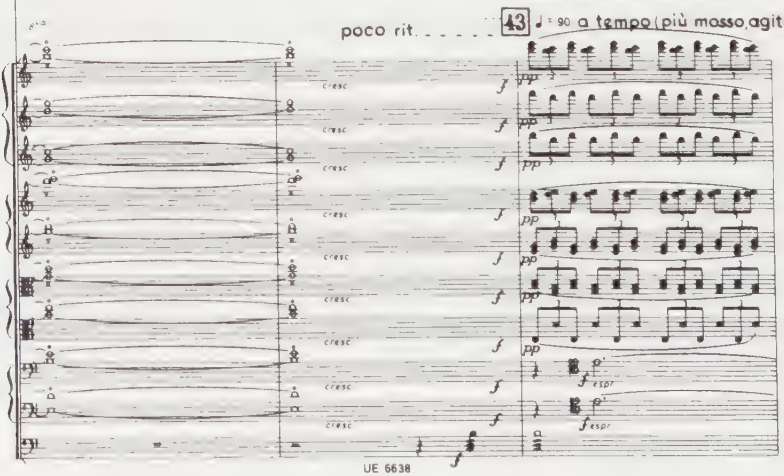

Fl
Ob
C. ingl
muta in Ob 4°
Cl (ta)
Cl b (ta)
Fg
Fg 4° muta in Clg 1°
Arpa
Arpa
Cel a 4 ms
con sord
con sord.
con sord
Vl I
Vl II
Ve
Vc

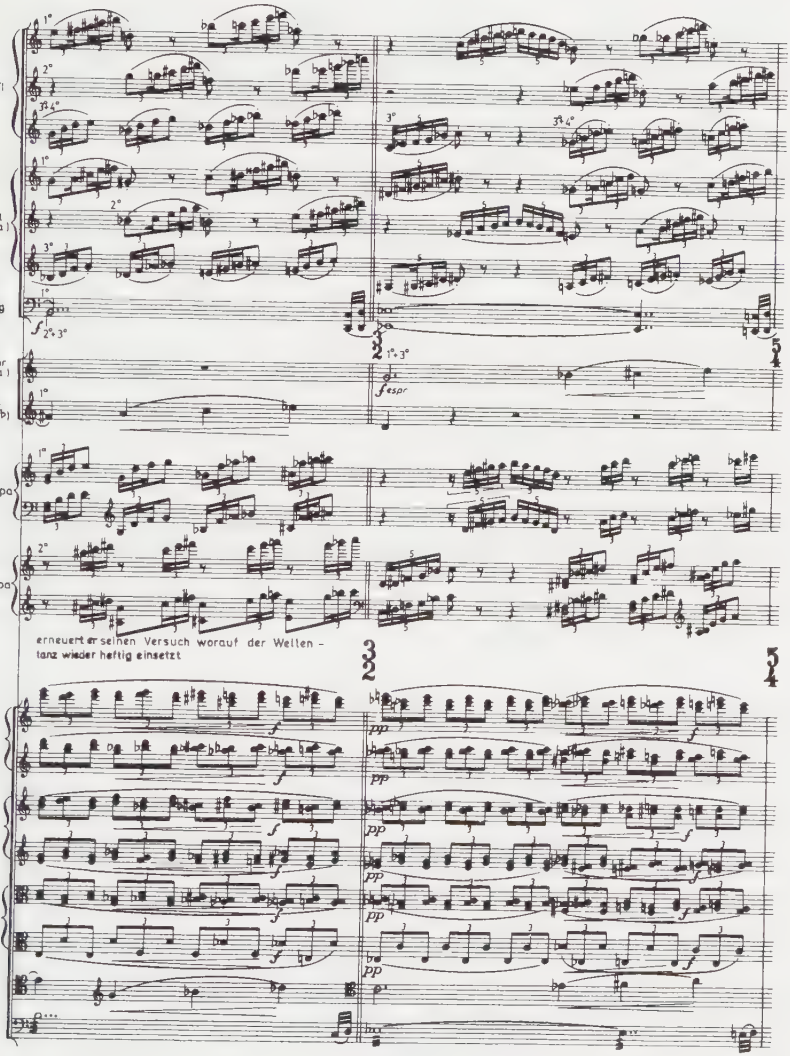

42 Più mosso (♩ = 100)
Fl
Sax alto (mi♭)
Sax ten (si♭)
mf dolce
Camp
pp
Arpa
p
er kehrt mutlos zurück, worauf sich die Heftigkeit des Wellentanzes legt
42 Più mosso (♩ = 100)
Vl I
Vl II
Va
Vc
arco
div
Flag. sul IV
ppp

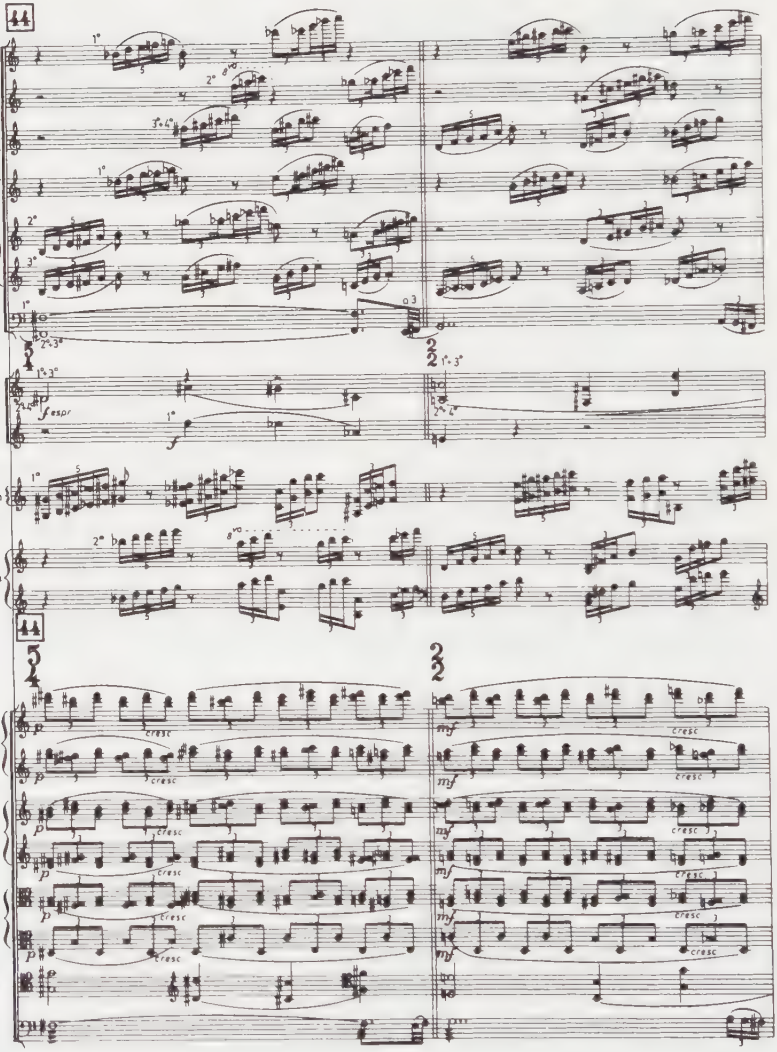

Fl
Sax.alto (mi♭)
Sax.ten (si♭)
Cor (fa)
Camp
Arpa
Arpa
Vl. I
Vl. II
Va.
Vc.

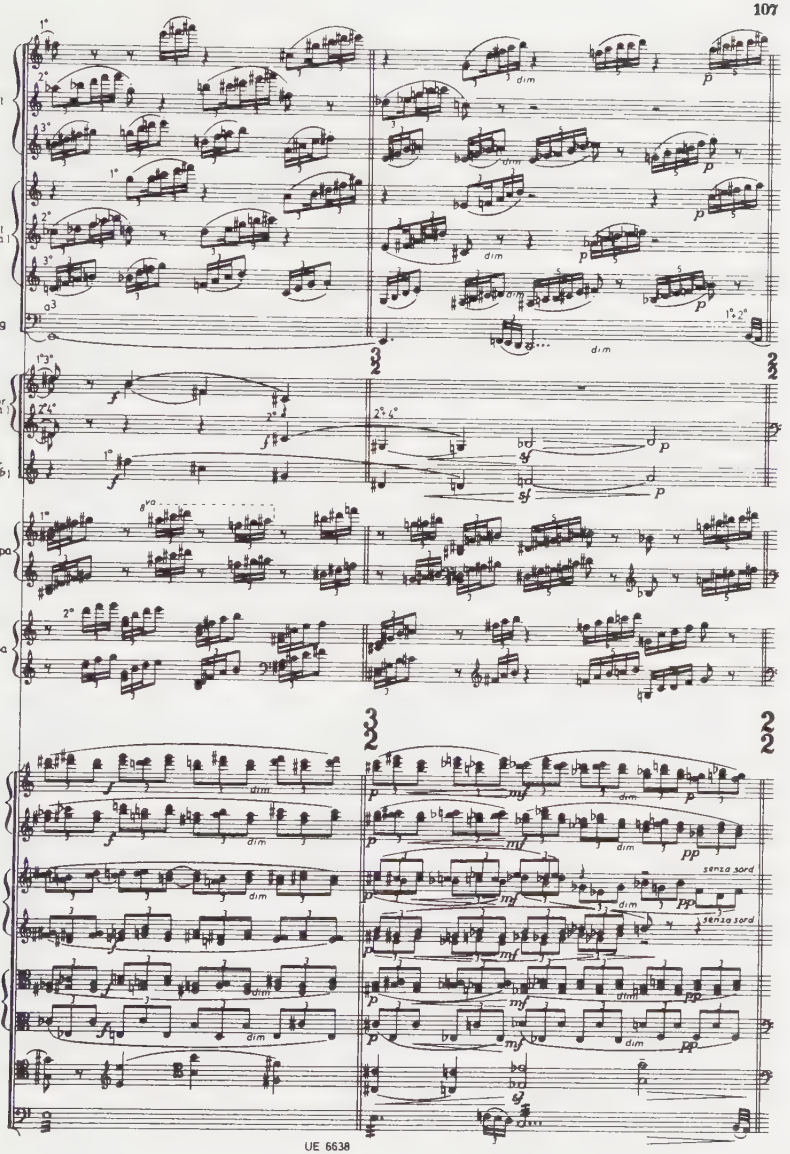


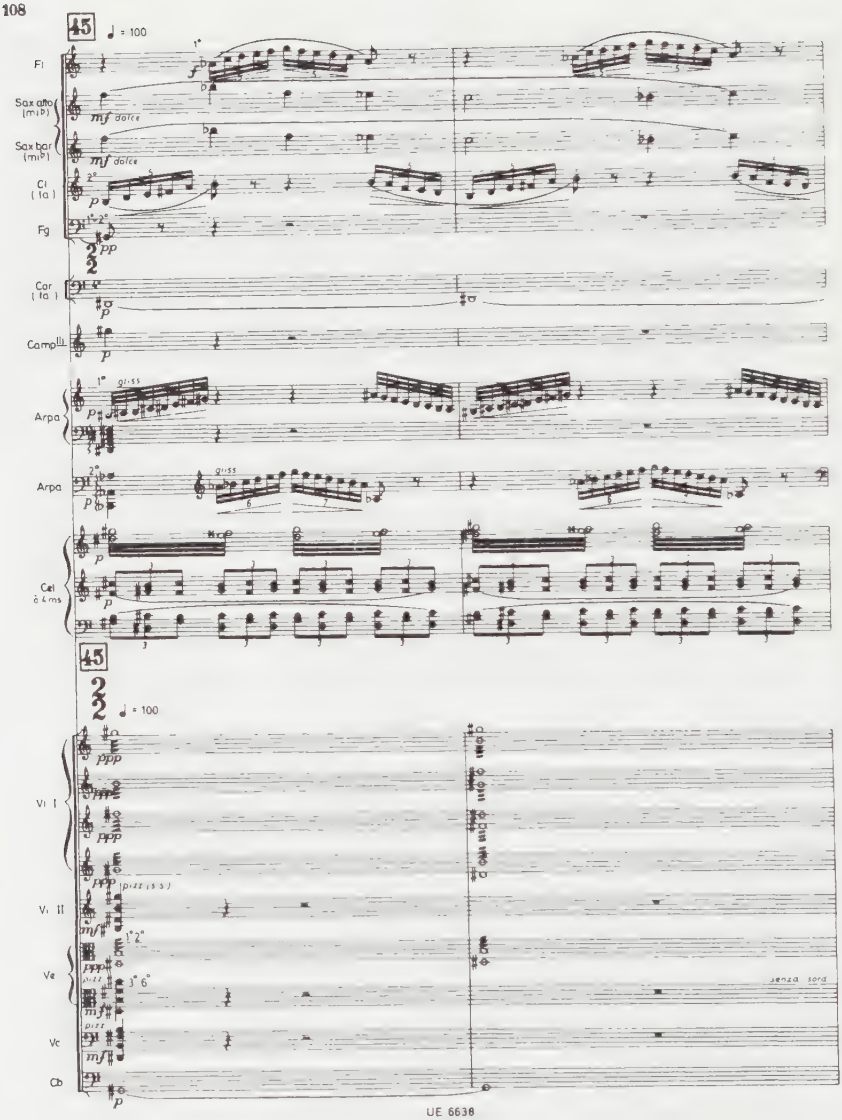
Sobald der Prinz dessen gewahr wird

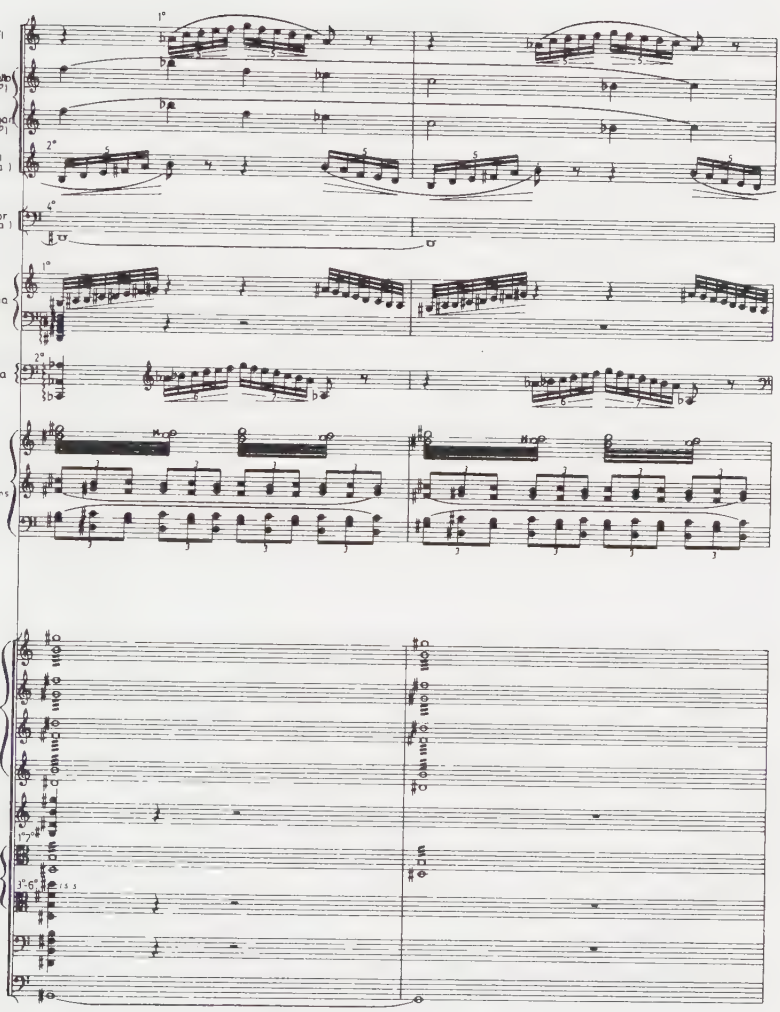


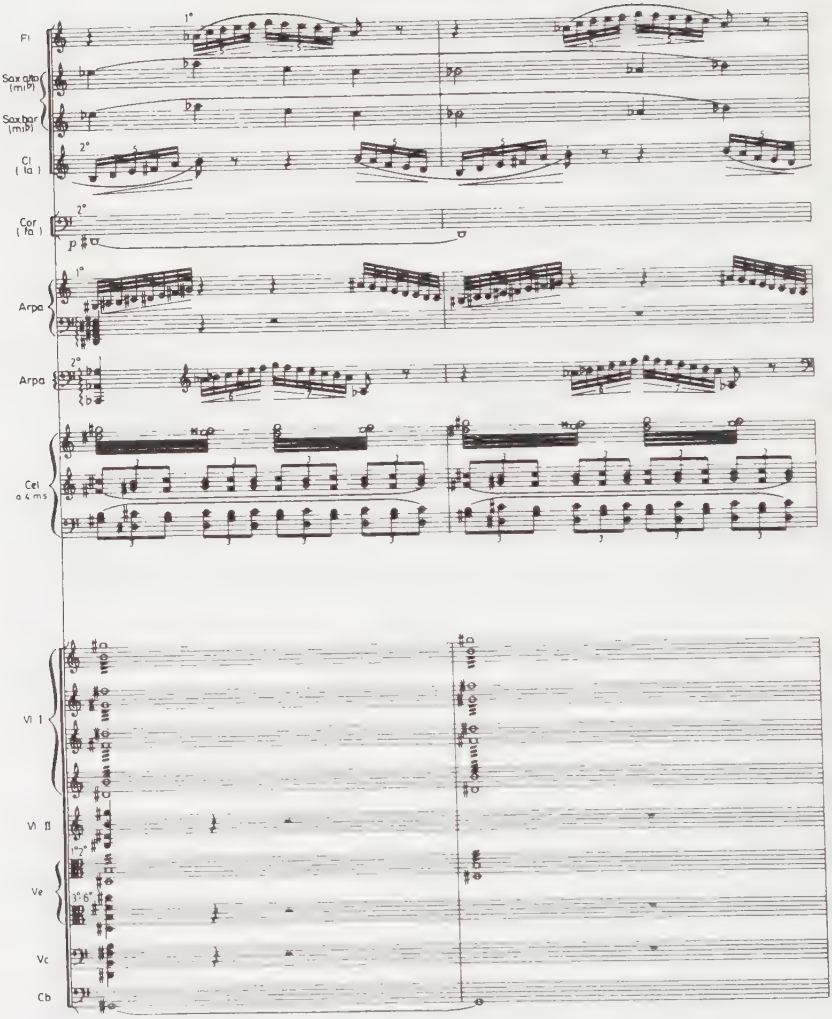

Fl
Cl (la)
Fg
Cor (fa)
Tr (sib)
Arpa
Arpa
erneuert er seinen Versuch worauf der Wellen-
tanz wieder heftig einsetzt
Vl I
Vl II
Ve
Vc
Cb

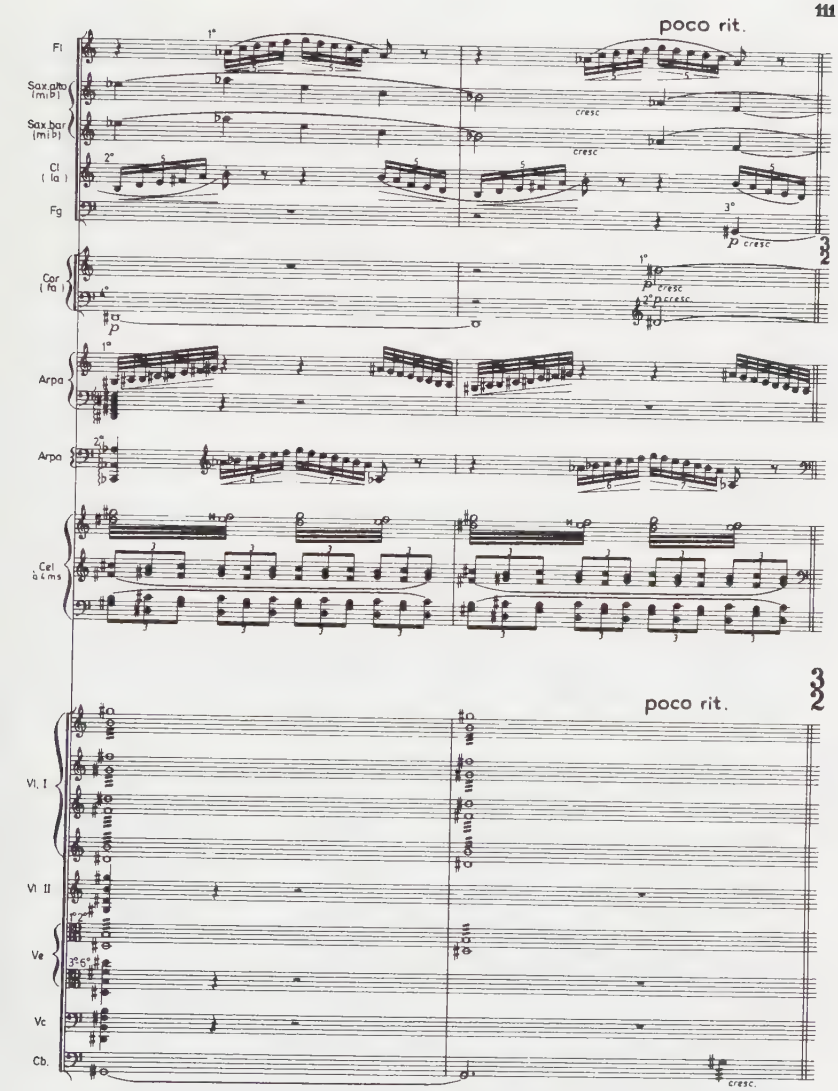

44
Fl
Cl (Ia)
Fg
Cor (Ia)
Tr (si♭)
Arpa
Arpa
44
Vl I
Vl II
Va
Vc
Cb
cresc
mf
p

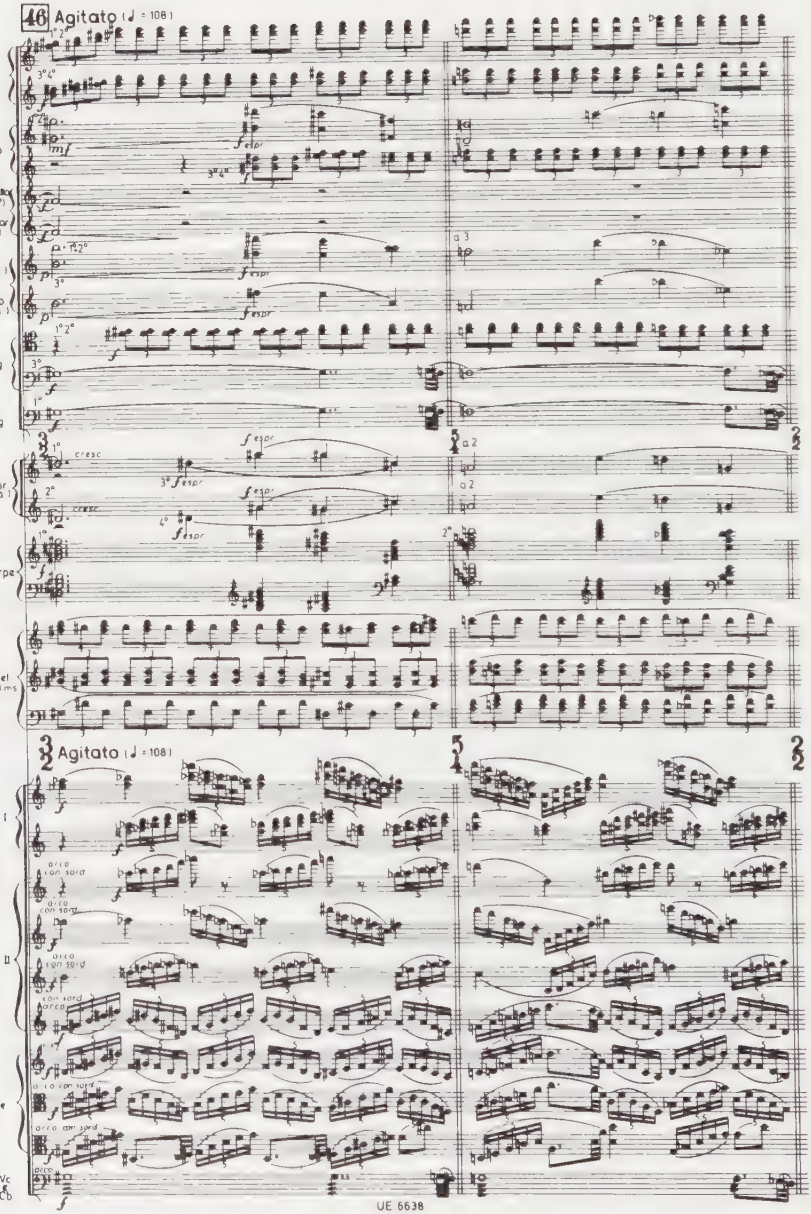

Fl
Cl (la)
Fg
Cor (fa)
Tr (sib)
Arpa
Arpa
Vl. I
Vl. II
Ve.
Vc.
Cb
senza sord
senza sord

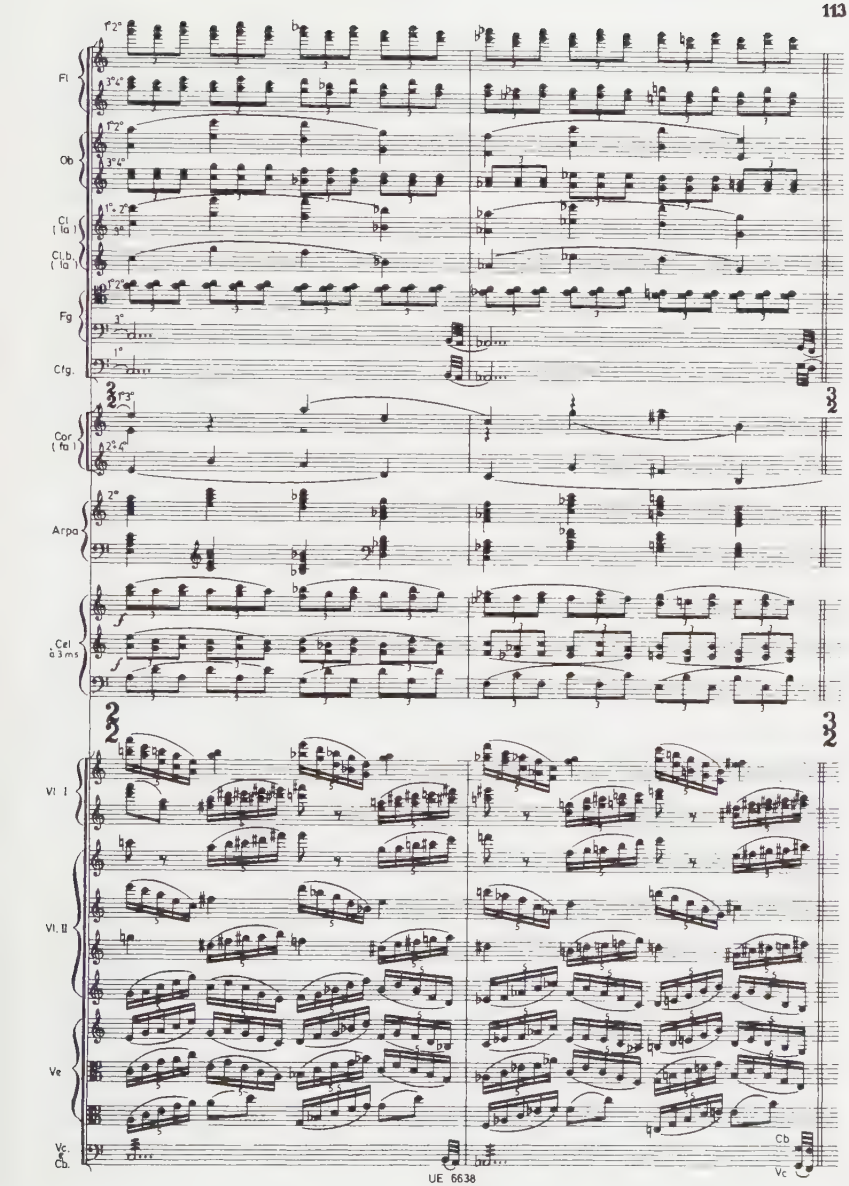

45
♩ = 100
Fl
Sax alto (mi♭)
Sax ten (mi♭)
Cl (la)
Fg
Cor (fa)
Camp (do)
Arpa
Arpa
Cel à 4 ms
45
♩ = 100
Vl I
Vl II
Va
Vc
Cb
senza sord.

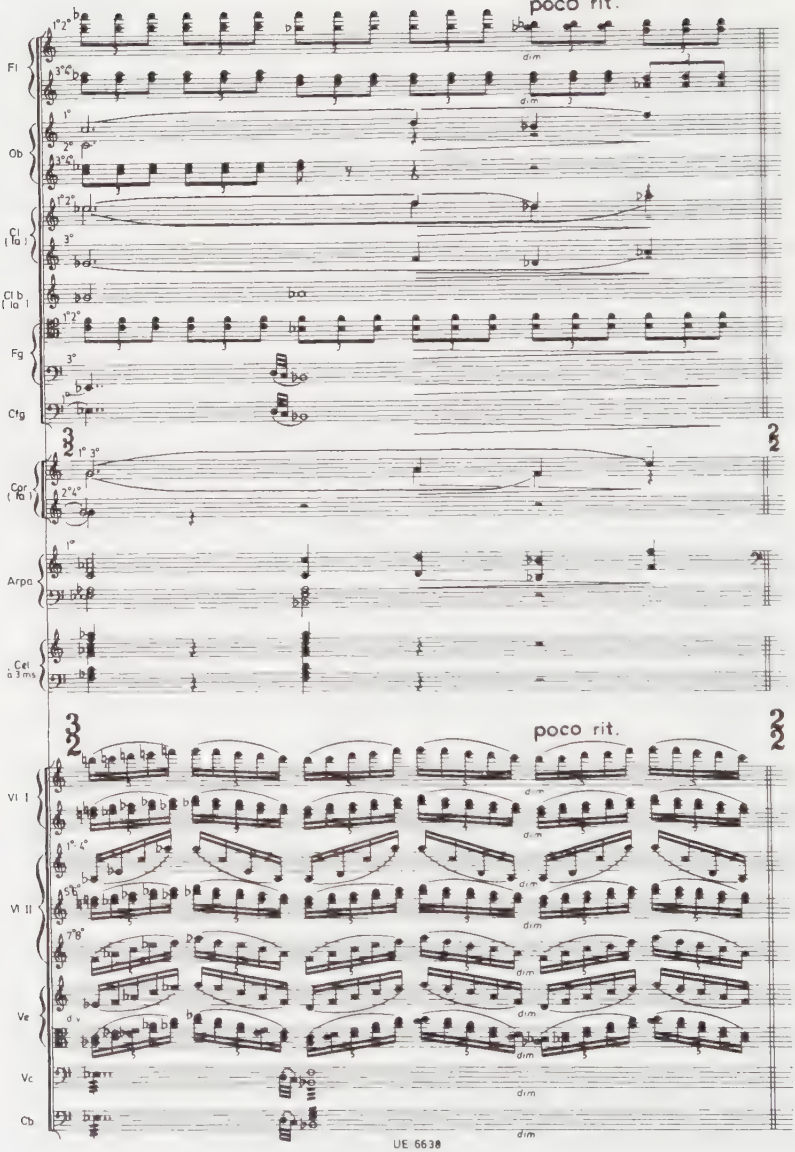

Fl
Saxalto (mib)
Sax bar (mib)
Cl (la)
Cor (fa)
Arpa
Arpa
Cel à 4 ms
Vl. I
Vl II
Ve
Vc
Cb

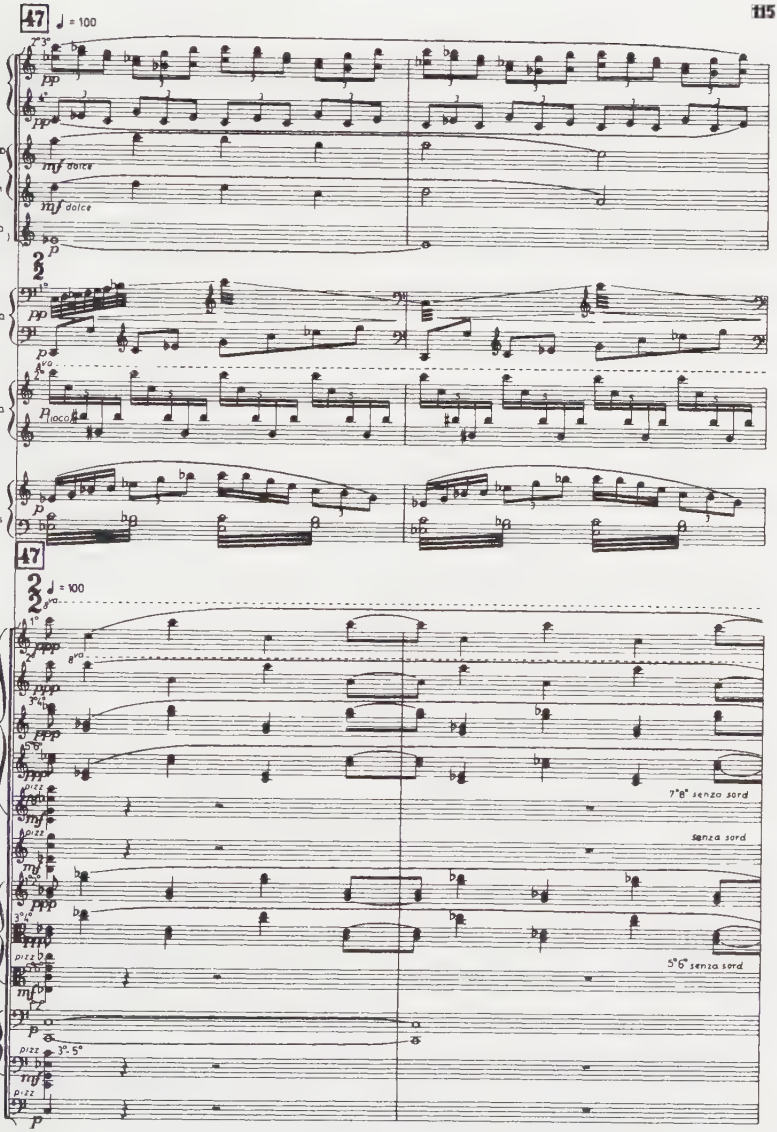

Fl
Sax alto (mib)
Sax bar (mib)
Cl (la)
Cor (fa)
Arpa
Arpa
Cel a 4 ms
Vl I
Vl II
Ve
Vc
Cb

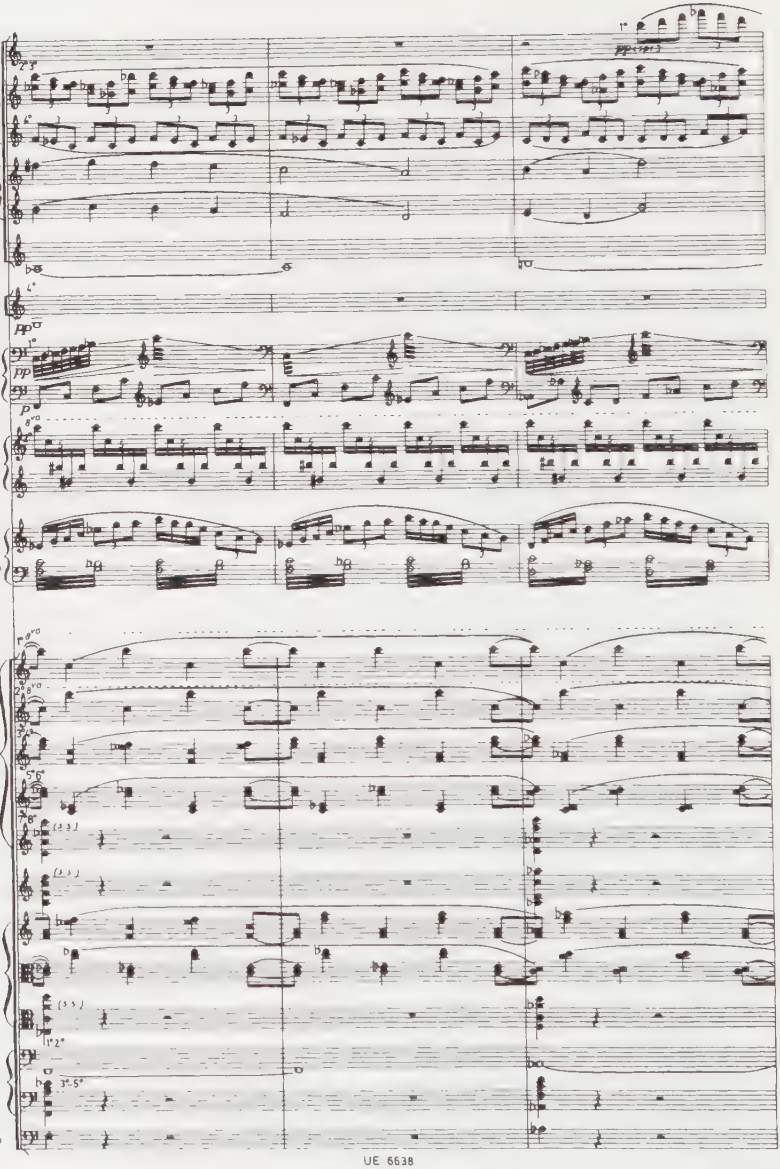

poco rit.
Fl
Sax.alto (mi b)
Sax.bar (mi b)
Cl (la)
Fg
Cor (fa)
Arpa
Arpa
Cel à 4 ms
poco rit.
Vl. I
Vl. II
Ve
Vc
Cb.
cresc.

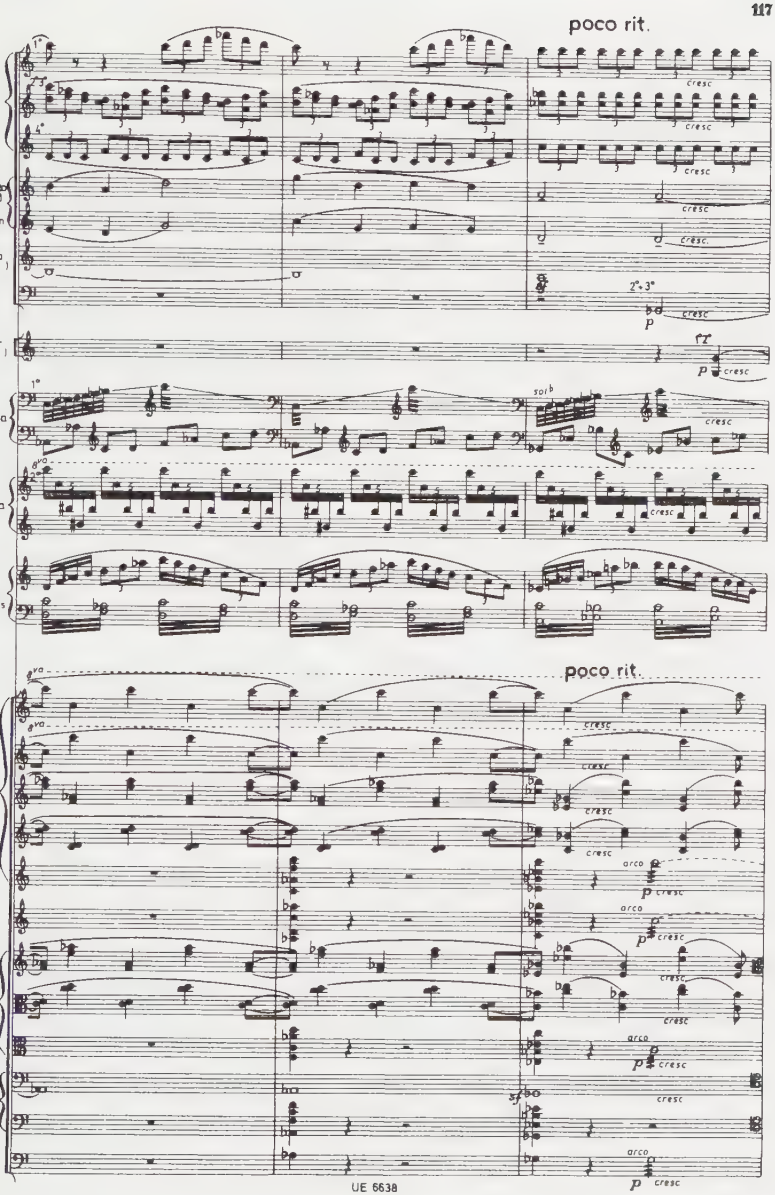

46 Agitato (♩ = 108)
Fl
Ob
Saxalto (m-b)
Sax bar (m-b)
Cl I (A)
Cl II (A)
Fg
Ctg
Cor I (Fa)
Arpe
Cel o 3 ms
Agitato (♩ = 108)
Vl I
Vl II
Ve
Vc
Cb
a 2
a 3
cresc
fespr
arco
con sord
a 2 con sord
arco con sord

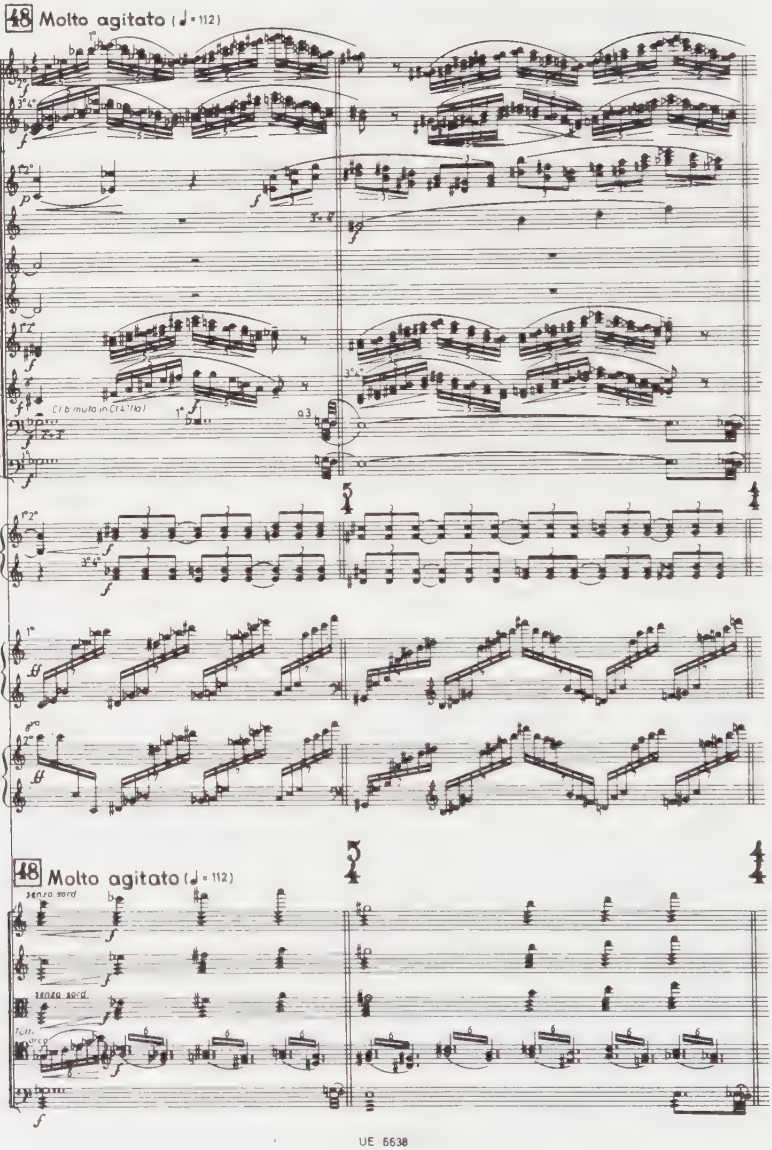

Fl
Ob
Cl (fa)
Cl.b. (fa)
Fg
Cfg.
Cor (fa)
Arpa
Cel à 3 ms
Vl. I
Vl. II
Ve
Vc. Cb.
Cb
Vc

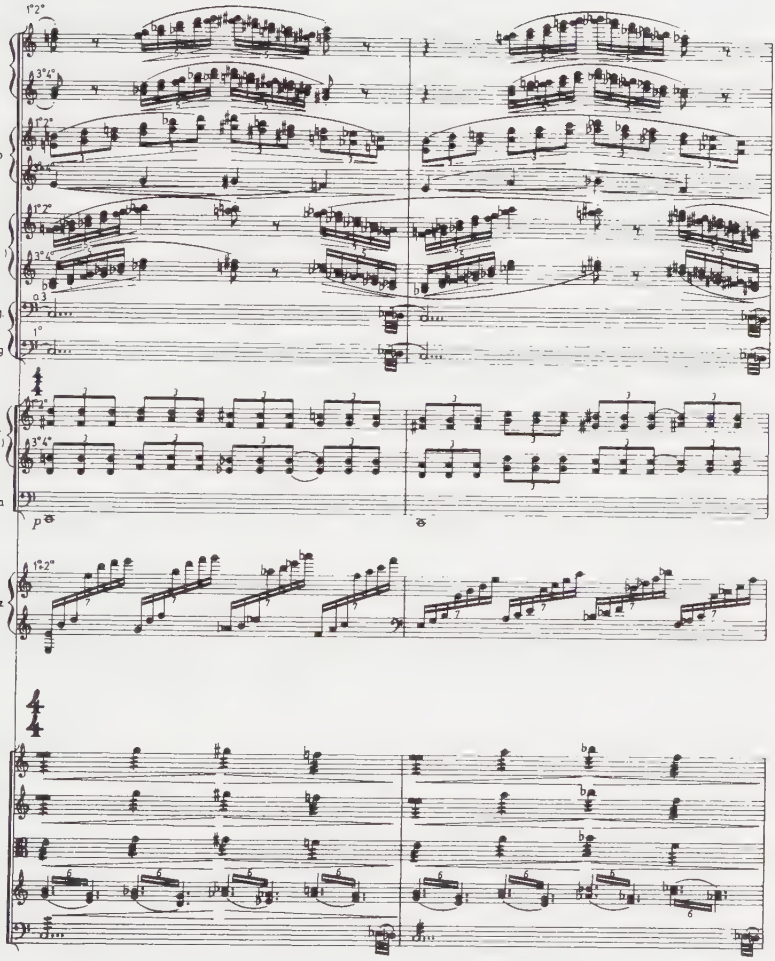

poco rit.
Fl
Ob
Cl (Ta)
Cl b (Ta)
Fg
Ctg
Cor (Ta)
Arpa
Cel à 3 ms
poco rit.
Vl I
Vl II
Ve
Vc
Cb
dim

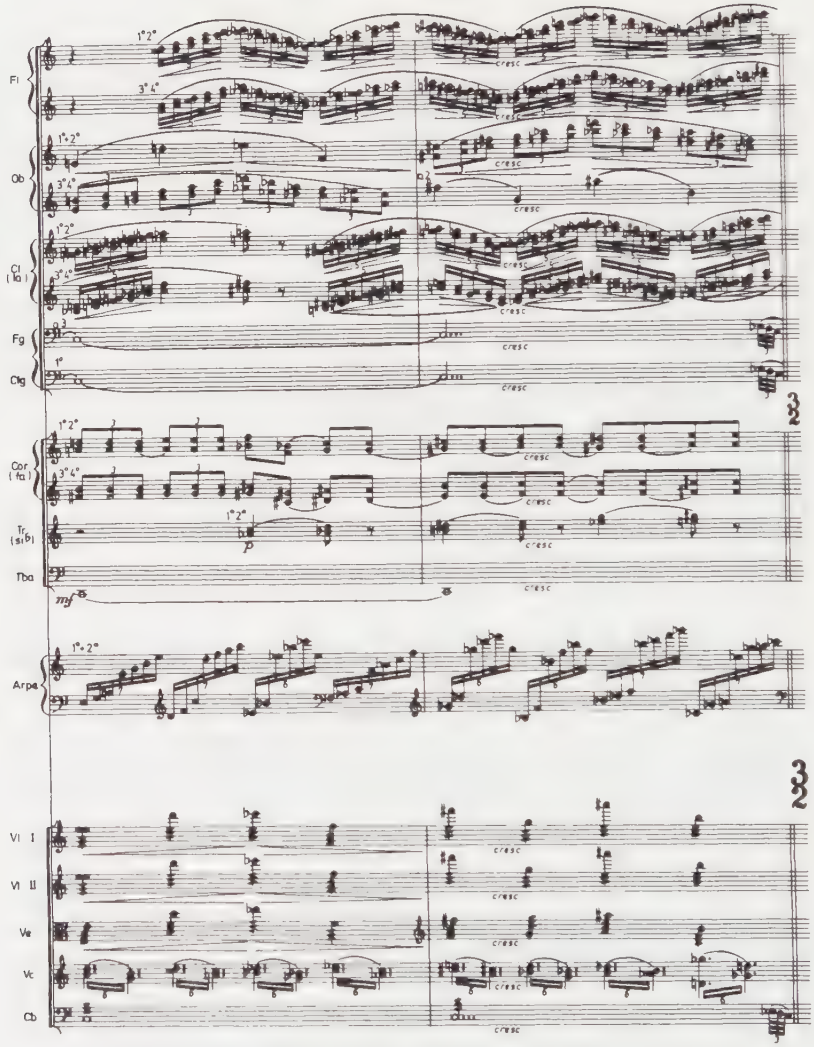

47
♩ = 100
Fl
Saxalto (mi♭)
Saxten (si♭)
Cl b (la)
mf dolce
Arpa
Arpa
Tacet
Cel
47
♩ = 100
Vl I
Vl II
Ve
Vc.
Cb.
7°8° senza sord
senza sord
5°6° senza sord
pizz
3°. 5°

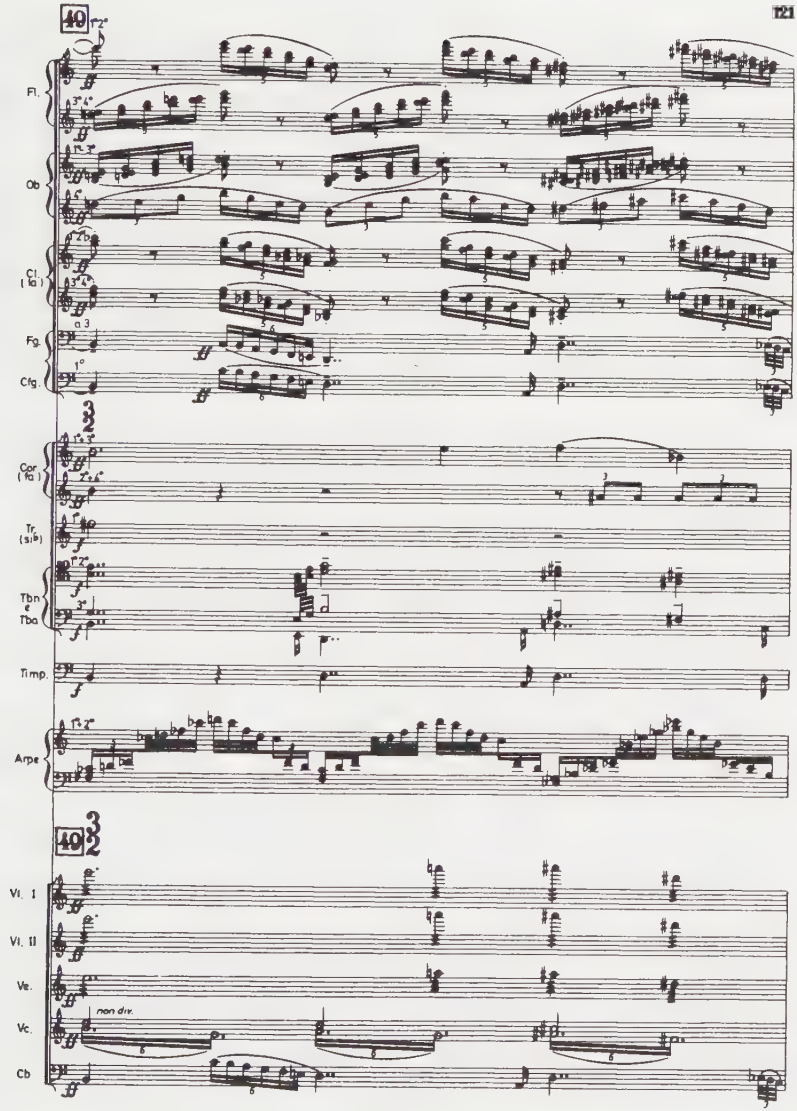

Fl
Sax alto (mi♭)
Sax ten (si♭)
Cl b (la)
Cor (fa)
Arpa
Arpa
Cel o Arma
Vl I
Vl II
Va
Vc
Cb

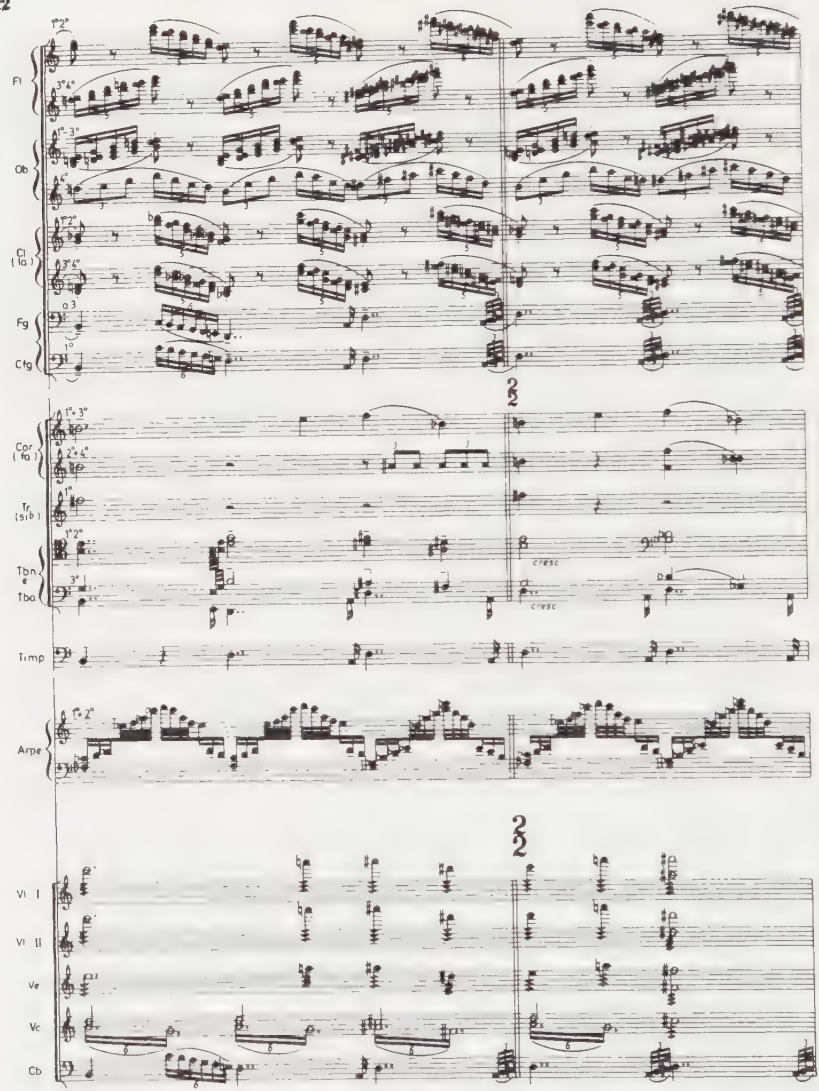

poco rit.
Fl
Sax alto (mi b)
Sax ten (si b)
Cl b (la)
Fg
Cor (fa)
Arpa
Arpa
Cel à ms
poco rit.
Vl I
Vl II
Ve
Vc
Cb
cresc
arco
p

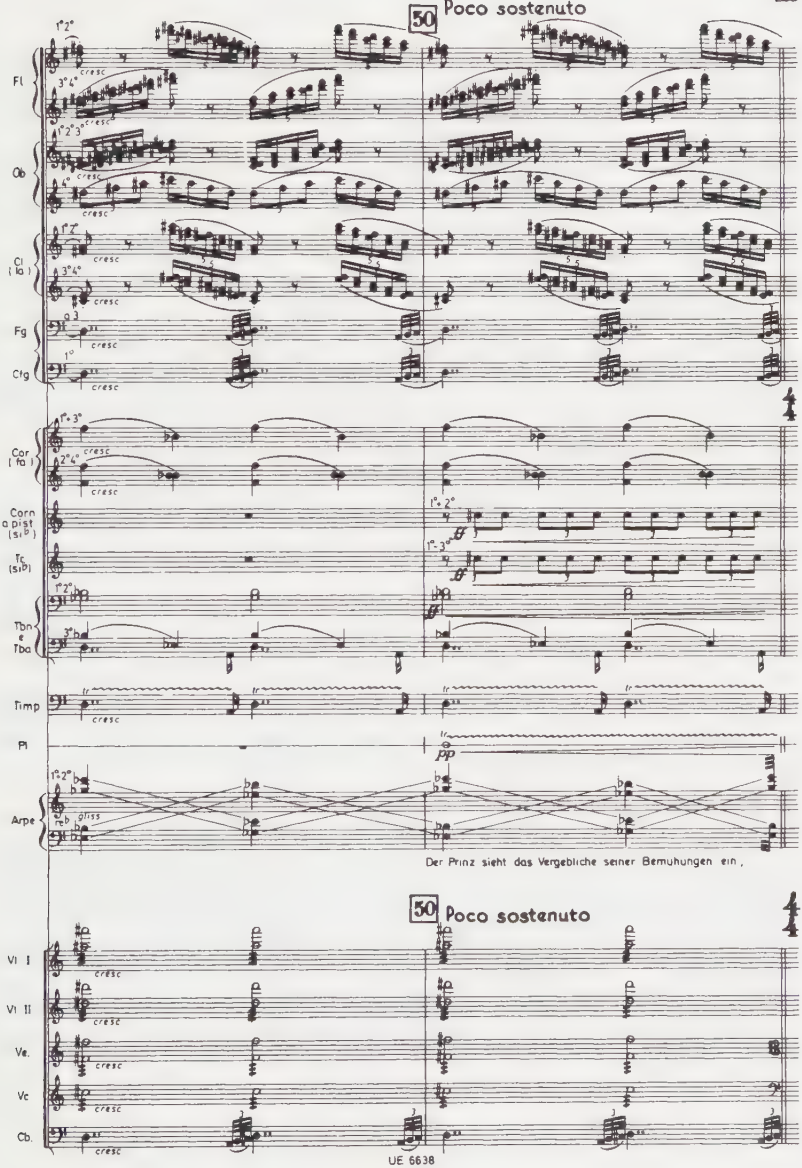

48 Molto agitato (♩ = 112)
Fl
Ob
Sax alto (mi♭)
Sax ten (si♭)
Cl (la)
Cl b mutare in Cl (La)
Fg
Cfg
Cor (fa)
Arpa
Arpa
48 Molto agitato (♩ = 112)
senza sord
Vl I
Vl II
Va
senza sord
tutti
Vc
Cb

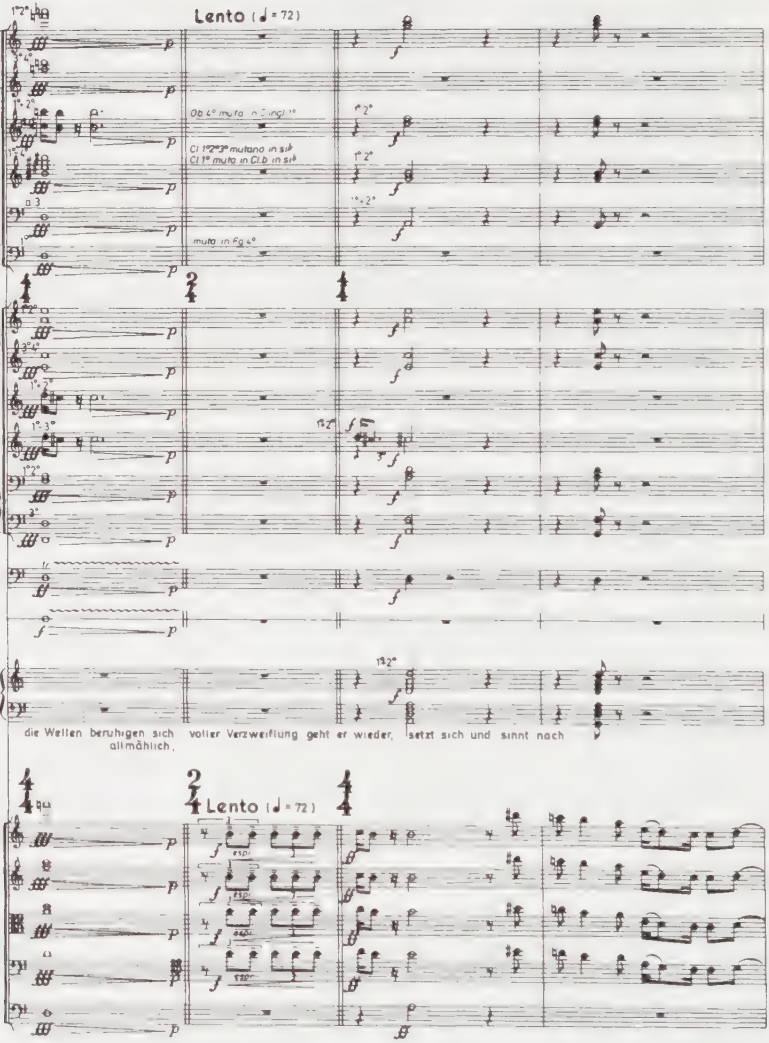

Fl
Ob
Cl
(Ia)
Fg
Cfg
Cor
(Fa)
Tba
Arpe
Vl I
Vl II
Va
Vc
Cb

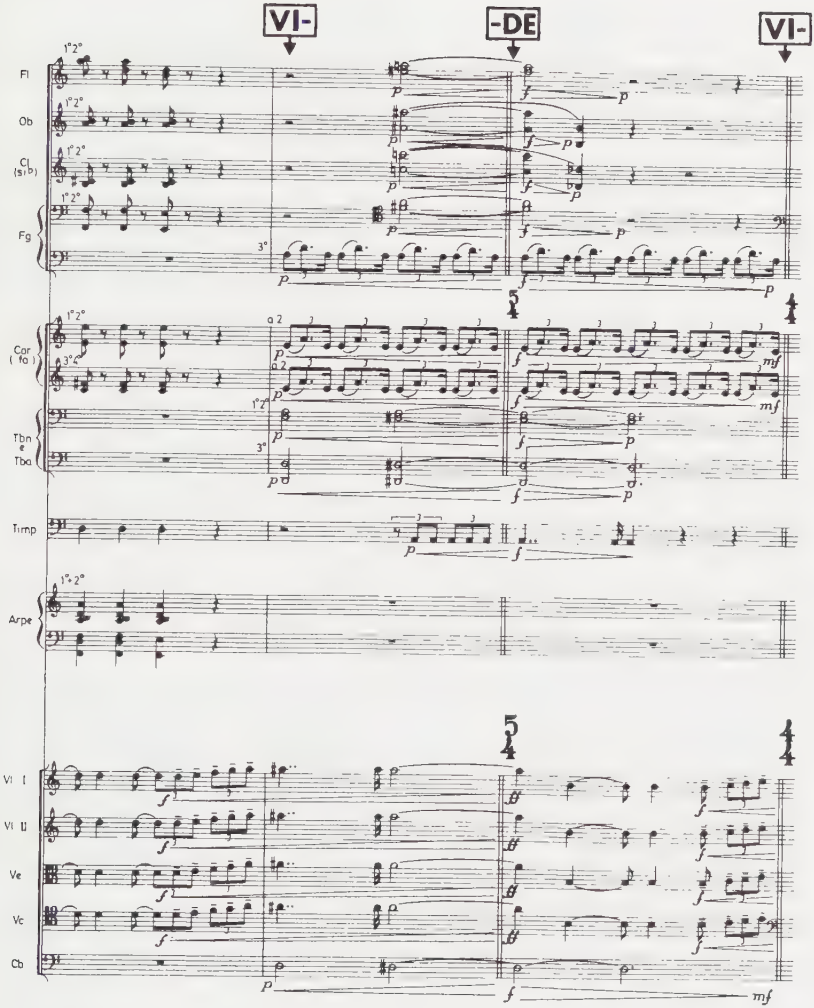

Fl
Ob
Cl (la)
Fg
Clg
Cor (fa)
Tr (si♭)
Tba
Arpa
Vl I
Vl II
Va
Vc
Cb
cresc
mf
p

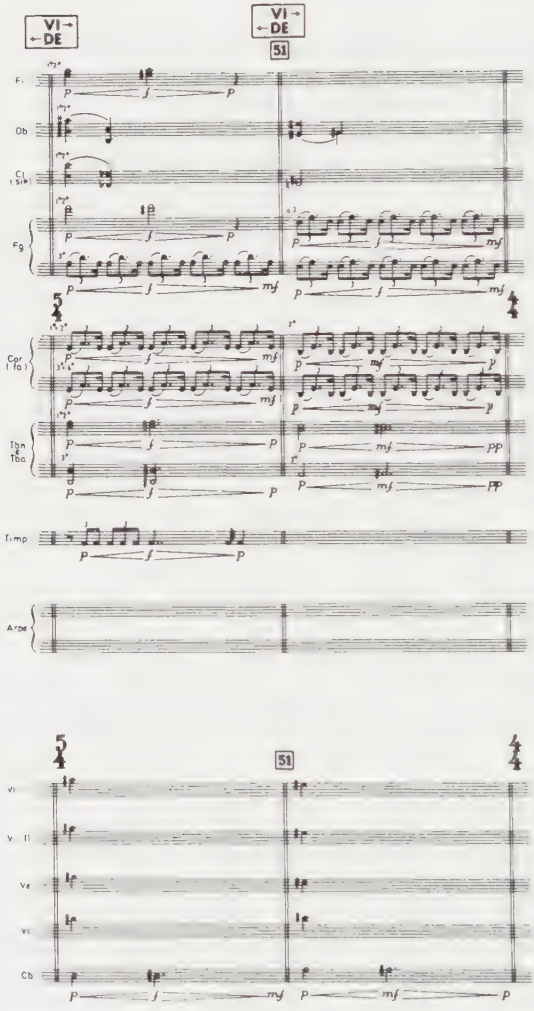

40
Fl.
Ob
Cl. (Ia)
Fg.
Cfg.
Cor (Fa)
Tr. (sib)
Tbn e Tba
Timp.
Arpe
40
Vl. I
Vl. II
Ve.
Vc.
Cb
non div.

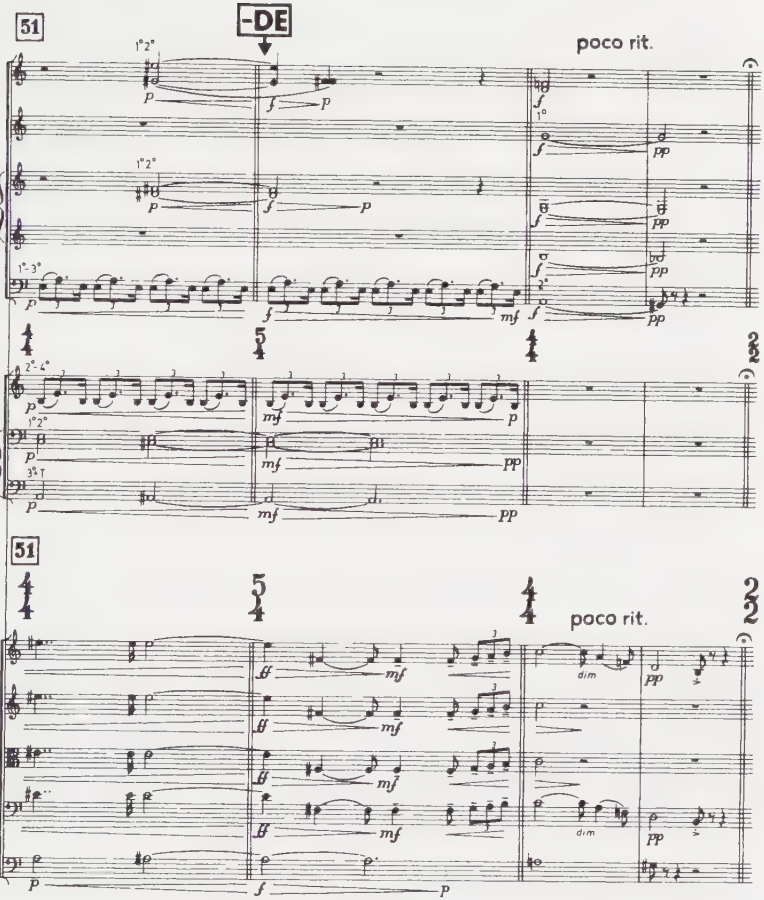

Fl
Ob
Cl (La)
Fg
Cfg
Cor (Fa)
Tr (Sib)
Tbn
Tba
Timp
Arpe
Vl I
Vl II
Va
Vc
Cb
cresc
cresc

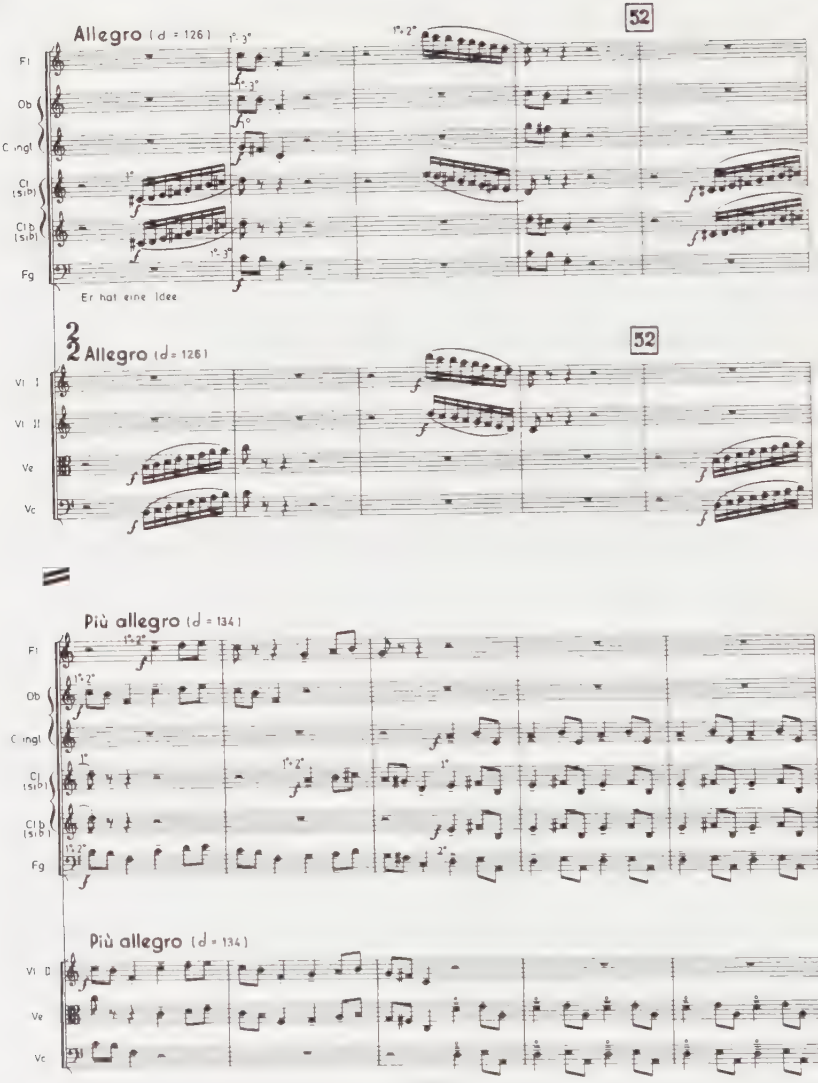

50 Poco sostenuto
Fl
Ob
Cl (la)
Fg
Ctg
Cor (fa)
Corn a pist (si♭)
Tc (si♭)
Tbn e Tba
Timp
Pf
Arpe
cresc
pp
Der Prinz sieht das Vergebliche seiner Bemühungen ein,
50 Poco sostenuto
Vl I
Vl II
Va
Vc
Cb.

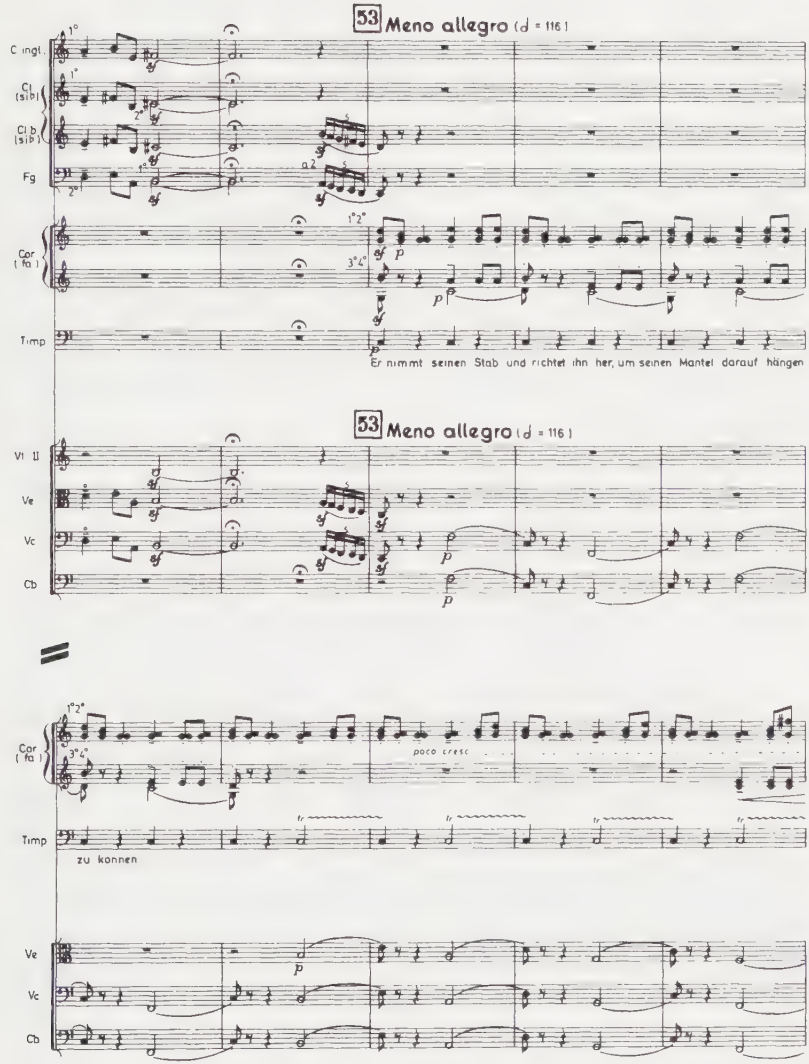

Lento (♩ = 72)
Fl
Ob
Cl (la)
Fg
Cfg
Cor (fa)
Corn a pist (sib)
Tr (sib)
Tbn e Tba
Timp
Pi
Arpe
Ob. c° muta in Cingl.°
Cl. 1°-2° mutano in sib
Cl. 1° muta in Cl.b in sib
muta in Fg. c°
die Wellen beruhigen sich allmählich,
voller Verzweiflung geht er wieder,
setzt sich und sinnt nach
Lento (♩ = 72)
Vl I
Vl II
Va
Vc
Cb

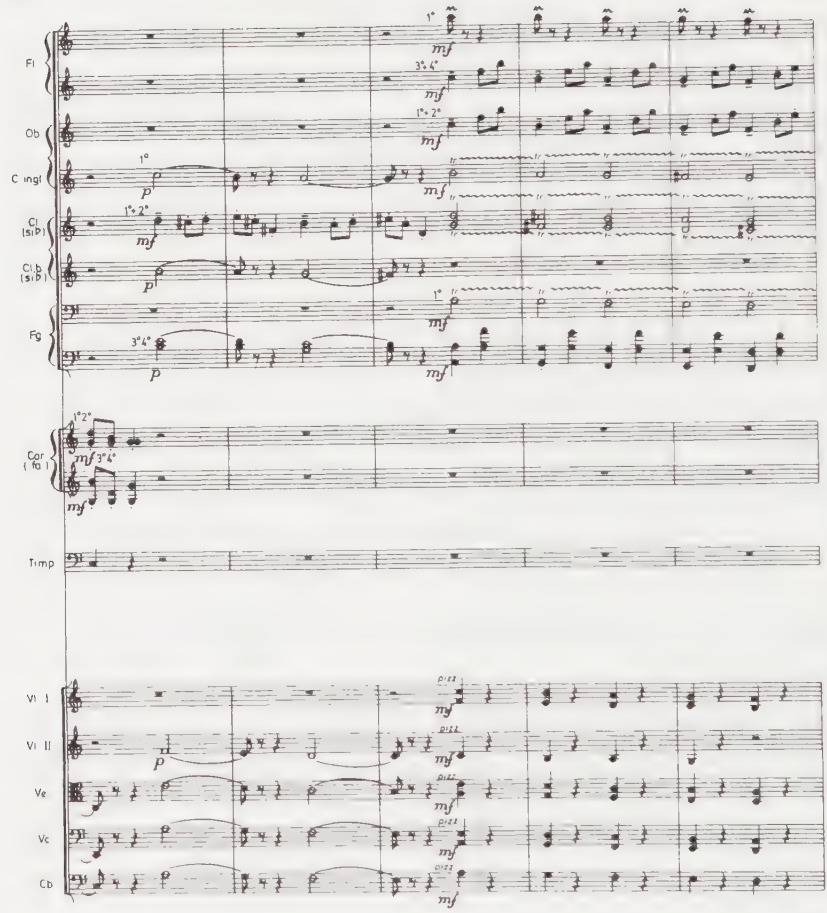

VI-
-DE
VI-
Fl
Ob
Cl (sib)
Fg
Cor (fa)
Tbn e Tba
Timp
Arpe
Vl I
Vl II
Ve
Vc
Cb

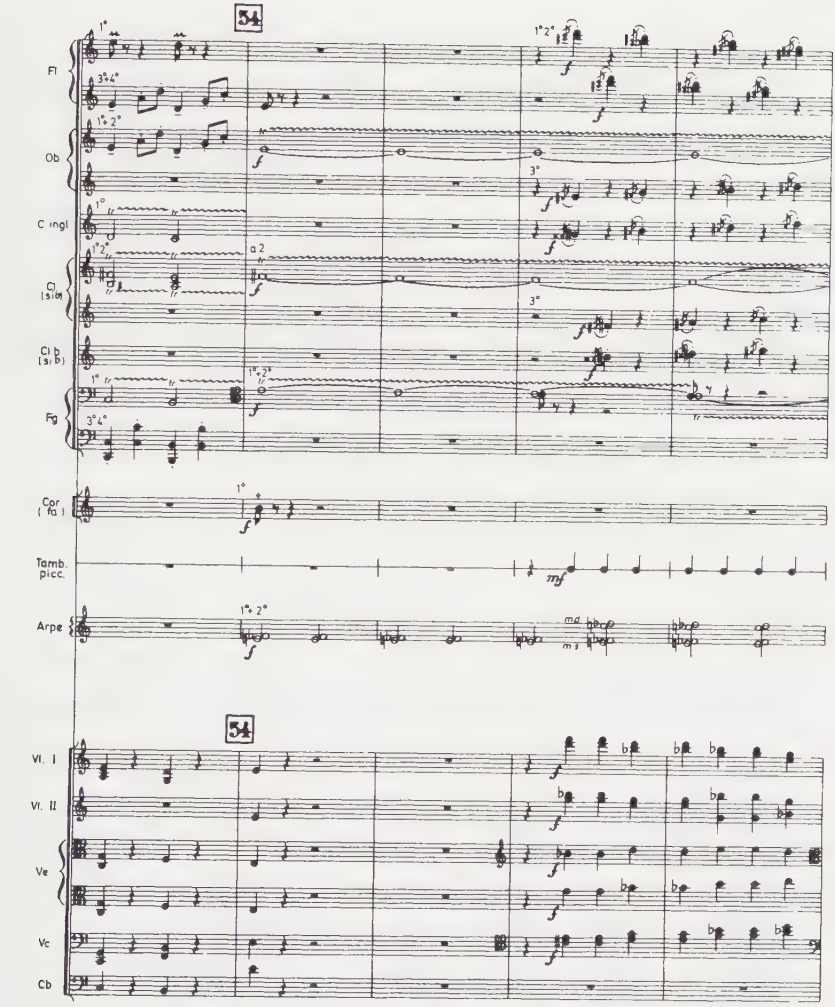

VI →
← DE
VI →
← DE
51
Fl.
Ob.
Cl.
(Sib)
Fg.
Cor
(Fa)
Tbn
&
Tba
Timp.
Arpe
5
4
51
4
4
Vl. I
Vl. II
Va.
Vc.
Cb.

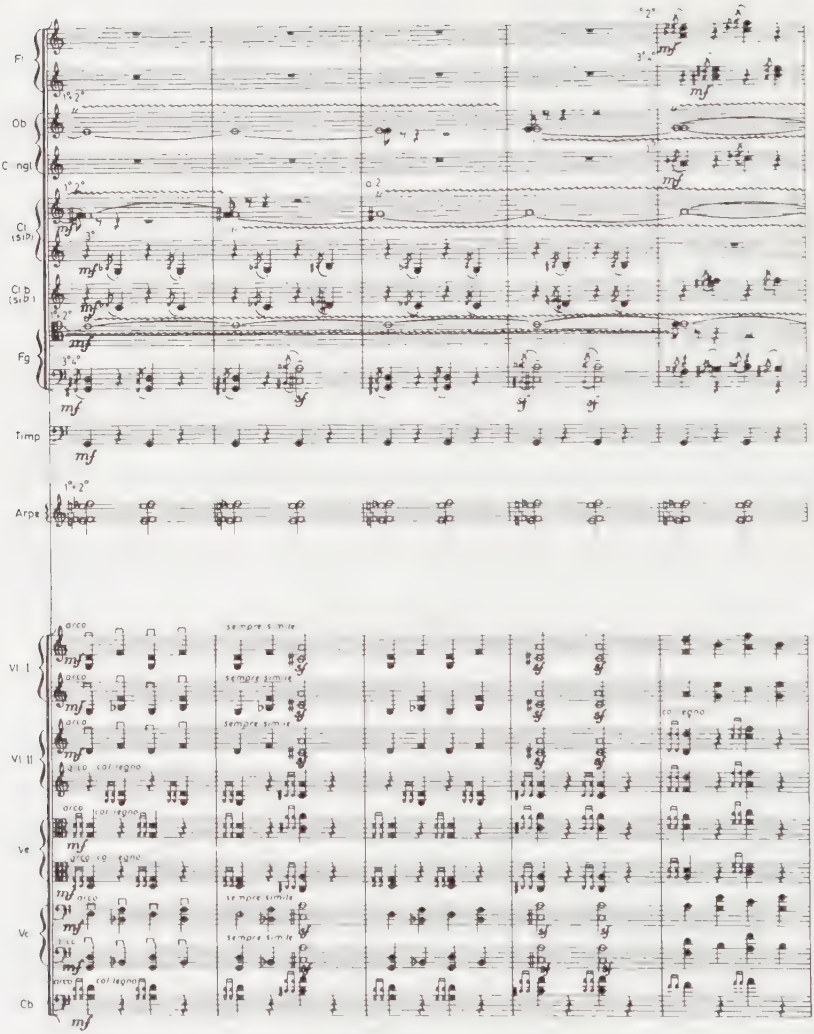

51
-DE
poco rit.
Ob
C. ingl
Cl (si b)
Cl b (si b)
Fg
Cor (fa)
Tbn
Tba
51
poco rit.
Vl I
Vl II
Ve
Vc
Cb.

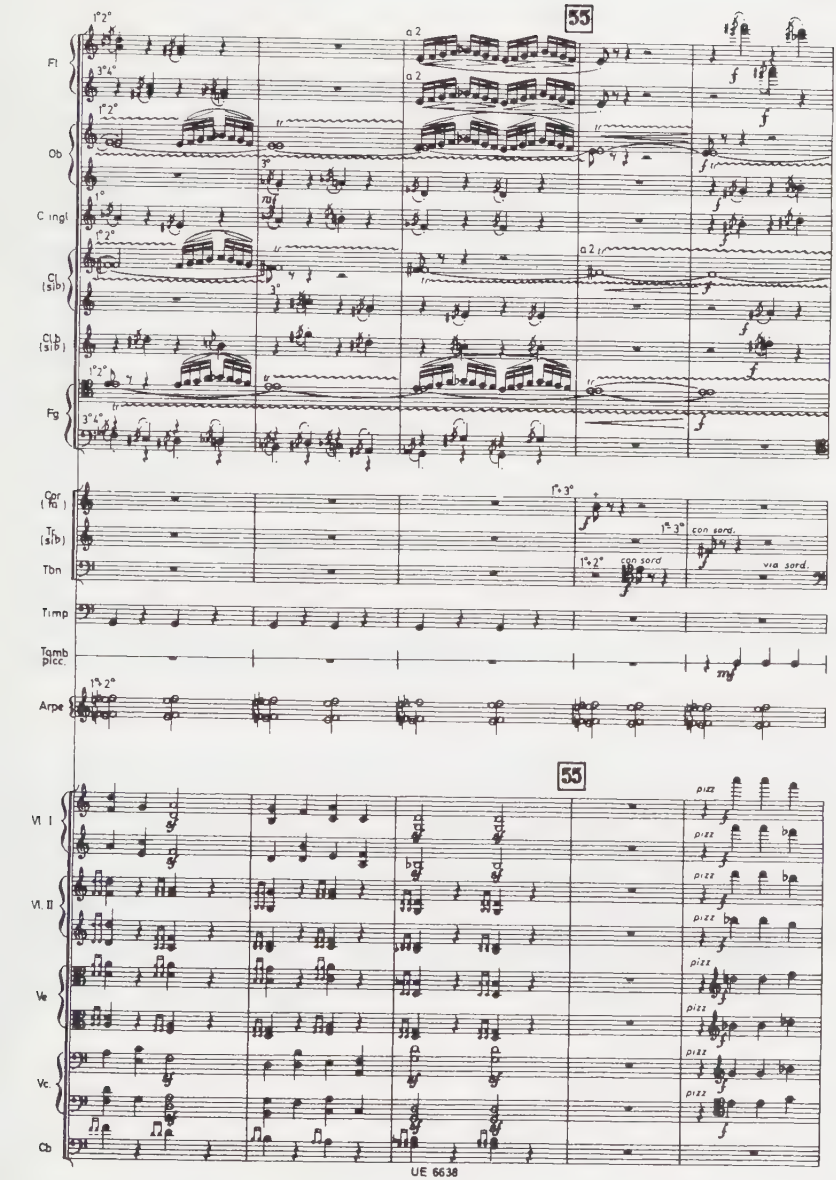

Allegro (d = 126)
52
Fl
Ob
C.ingl
Cl (Sib)
Clb (Sib)
Fg
Er hat eine Idee
Allegro (d = 126)
52
Vl I
Vl II
Ve
Vc
Più allegro (d = 134)
Più allegro (d = 134)
Vl II
Ve
Vc

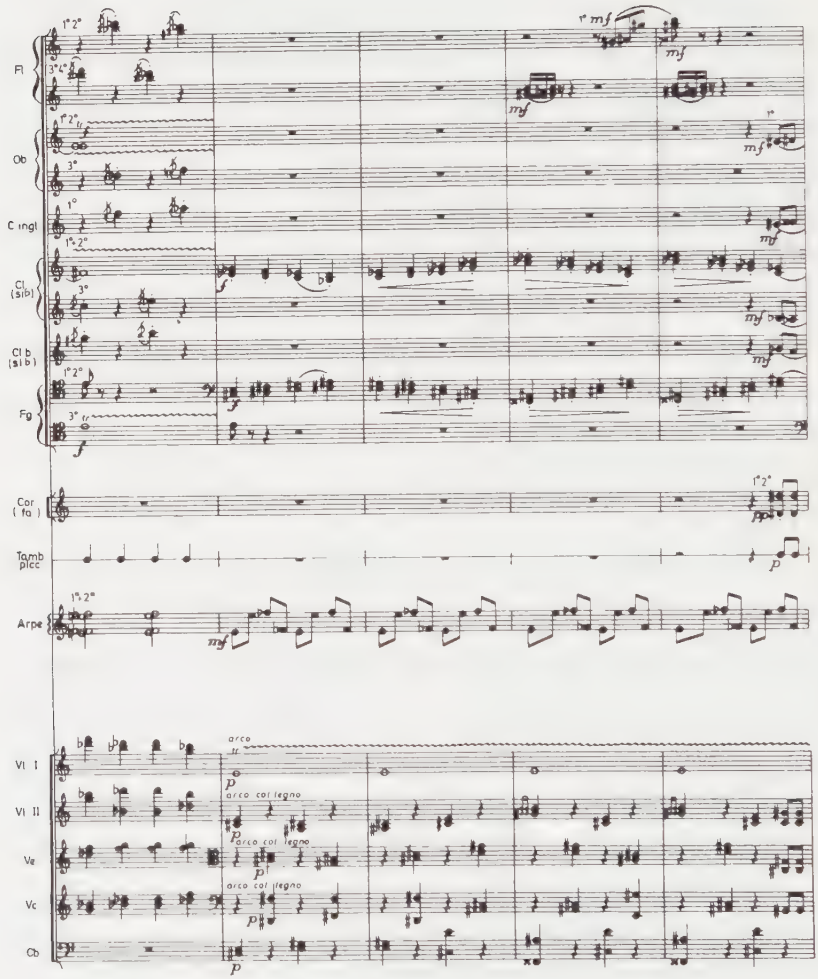

53 Meno allegro (♩ = 116)
C.ingl.
Cl. (sib)
Cl.b (sib)
Fg
a 2
Cor (fa)
Timp
Er nimmt seinen Stab und richtet ihn her, um seinen Mantel darauf hängen
53 Meno allegro (♩ = 116)
Vl II
Ve
Vc
Cb
poco cresc
Timp
zu können
Ve
Vc
Cb

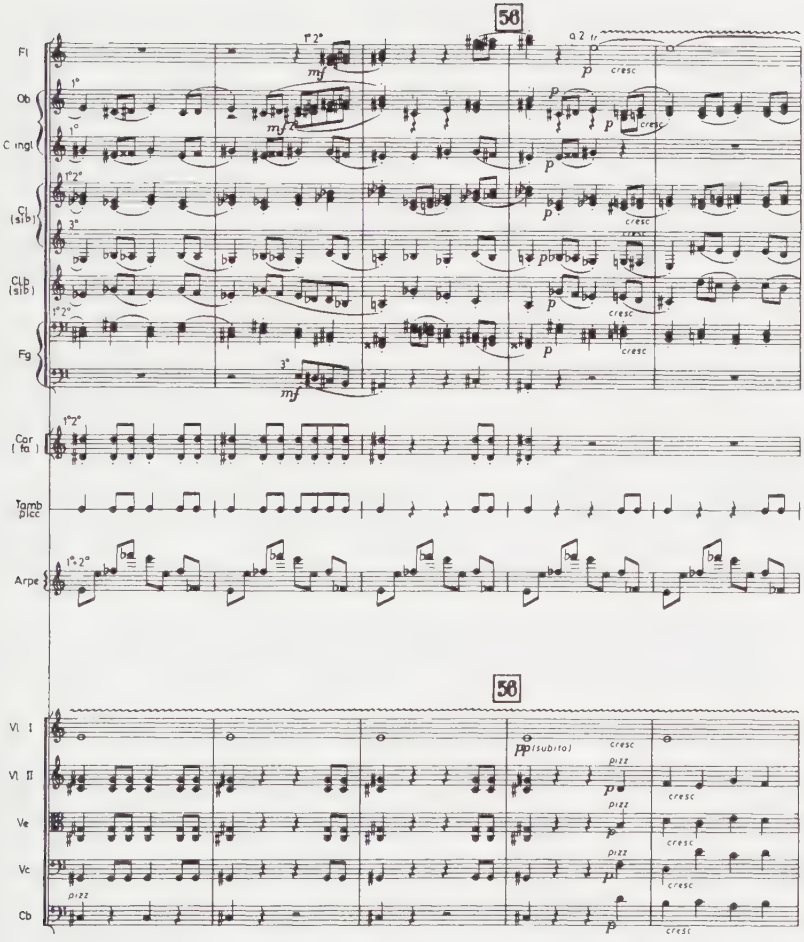

Fl
Ob
C. ingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Timp
Vl I
Vl II
Ve
Vc
Cb

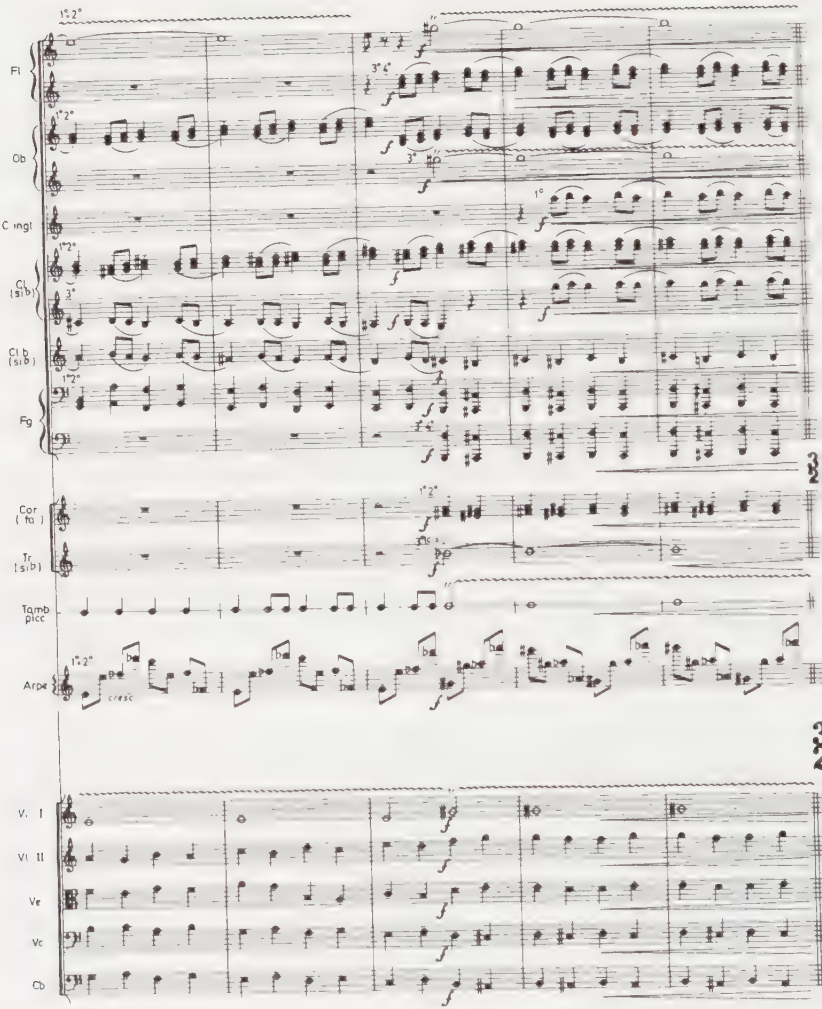

34
Fl
Ob
C.ingl
Cl (si♭)
Cl b (si♭)
Fg
a 2
Cor (fa)
Tamb. picc.
Arpe
34
Vl. I
Vl. II
Ve
Vc
Cb

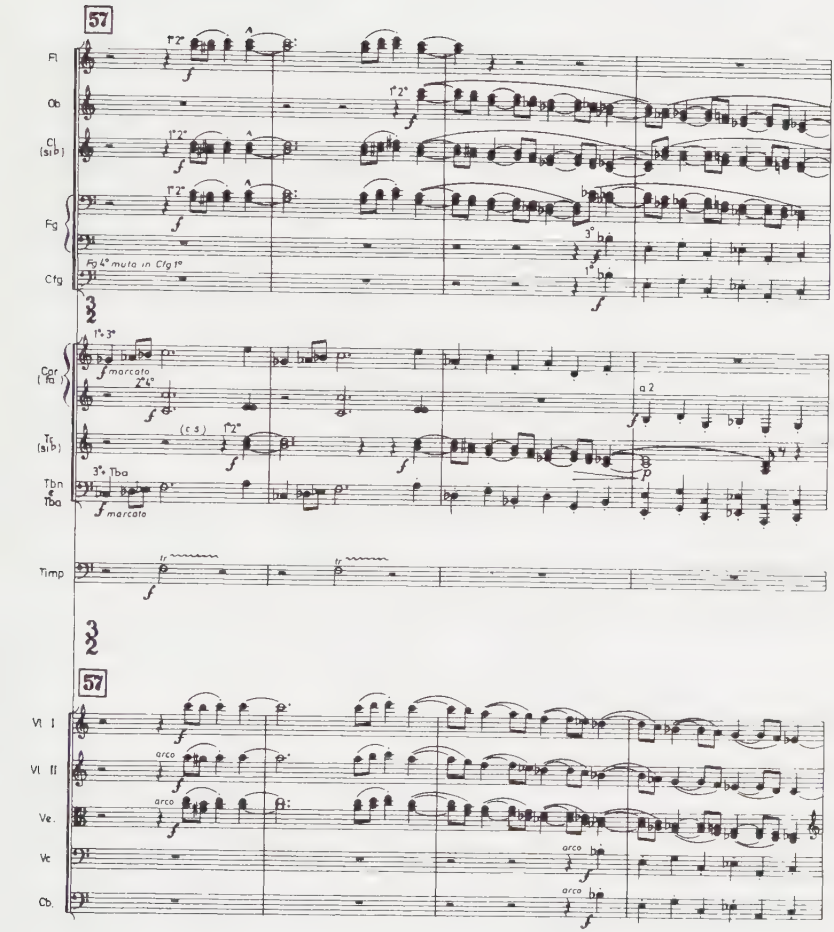

Fl
Ob
C.ingl
Cl (SiB)
Cl b (SiB)
Fg
Timp
Arpe
Vl I
Vl II
Va
Vc
Cb
mf
sf
arco
col legno
sempre simile

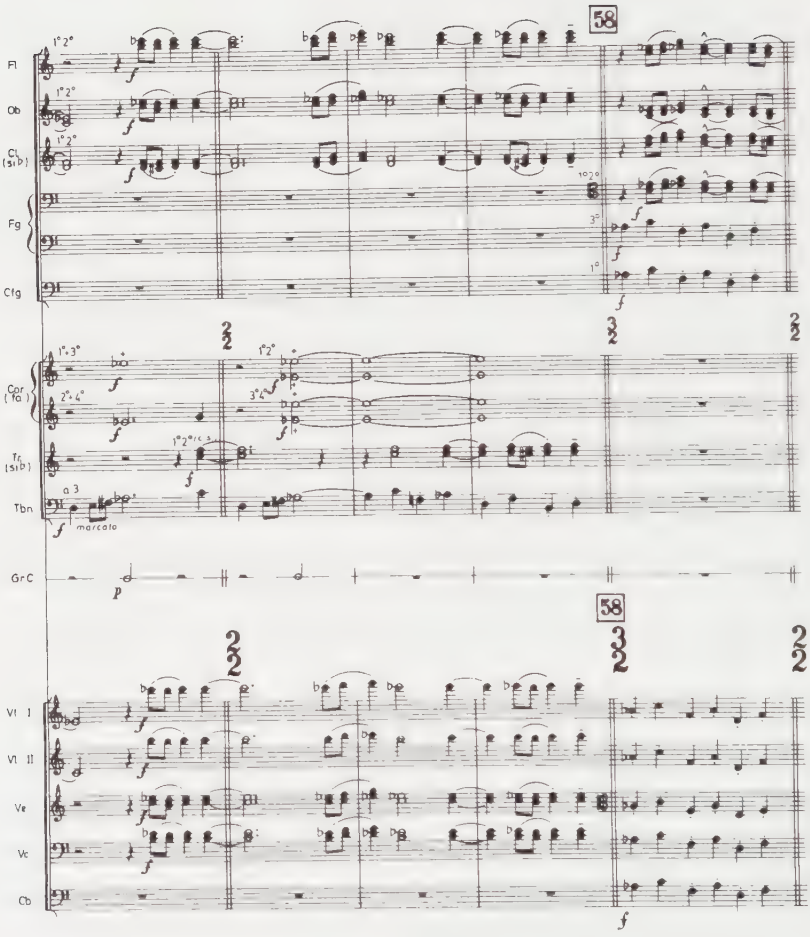

55
Fl
Ob
C.ingl
Cl (sib)
Clb (sib)
Fg
a 2
Cor (fa)
Tr (sib)
Tbn
con sord.
via sord.
Timp
Tamb
picc.
Arpe
55
Vl. I
Vl. II
Ve
Vc.
Cb
pizz

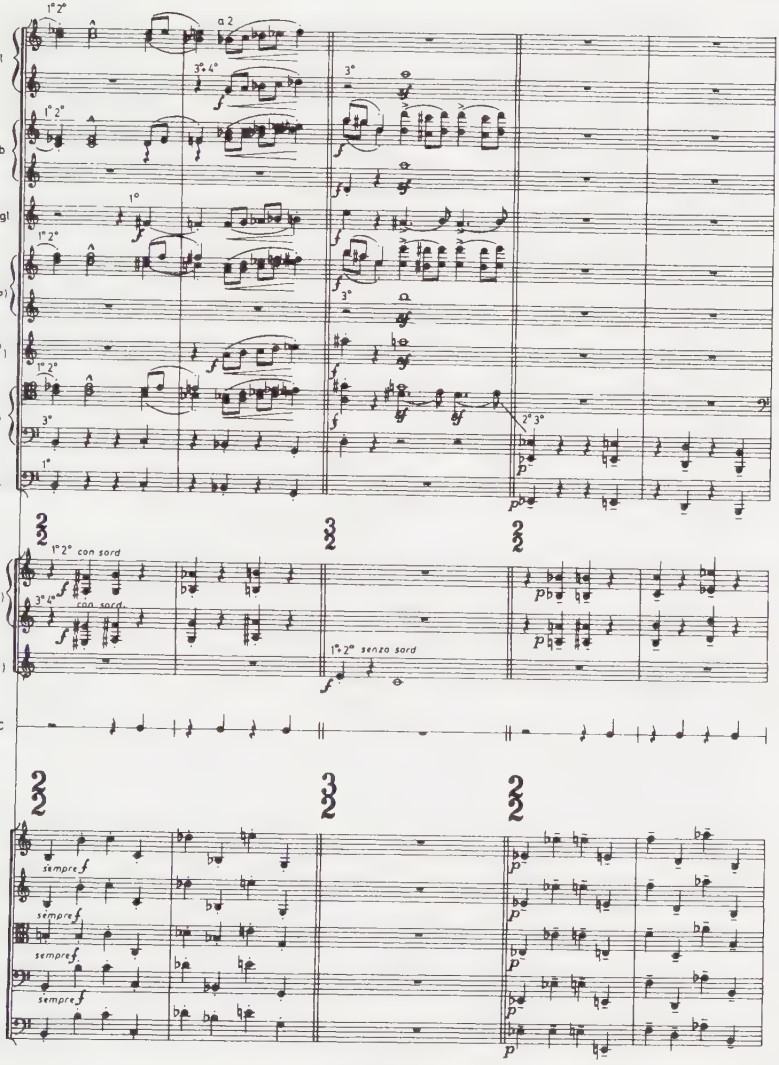

Fl
Ob
C.ingl
Cl (sib)
Cl b (sib)
Fg
Cor (fa)
Tamb plcc
Arpe
Vl I
Vl II
Va
Vc
Cb
arco
arco col legno
arco col legno
arco col legno

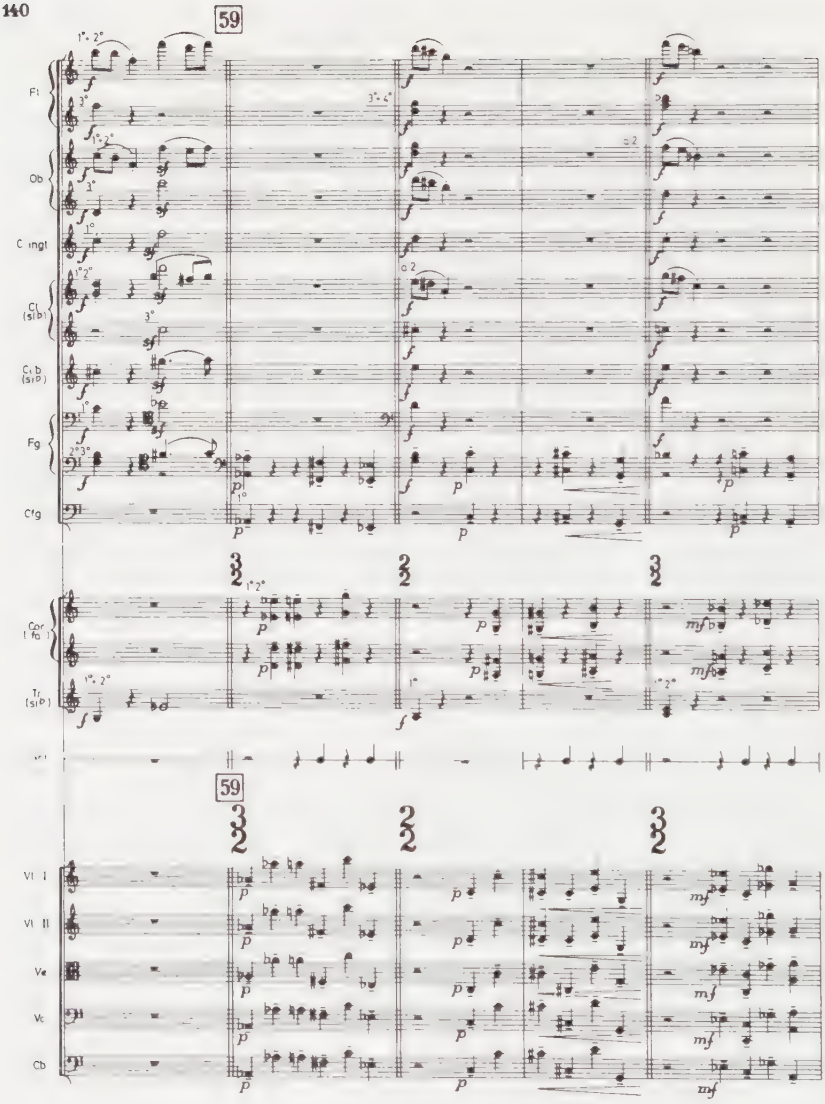

56
Fl
Ob
C. ingl
Cl (sib)
Clb (sib)
Fg
Cor (fa)
Tamb picc
Arpe
Vl I
Vl II
Ve
Vc
Cb
cresc
pizz
pp (subito)

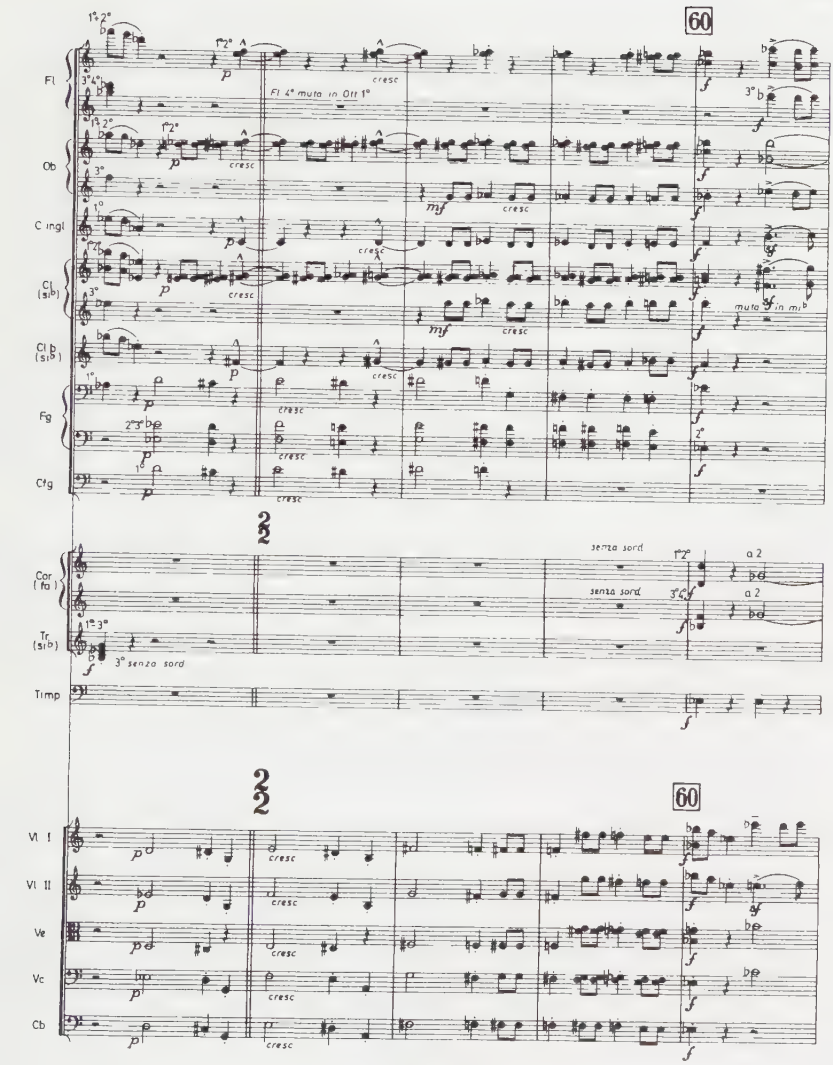

Fl
Ob
C. ingl
Cl (si b)
Cl b (si b)
Fg
Cor (fa)
Tr (si b)
Tamb picc
Arpa
cresc
V. I
VI. II
Vle
Vc
Cb

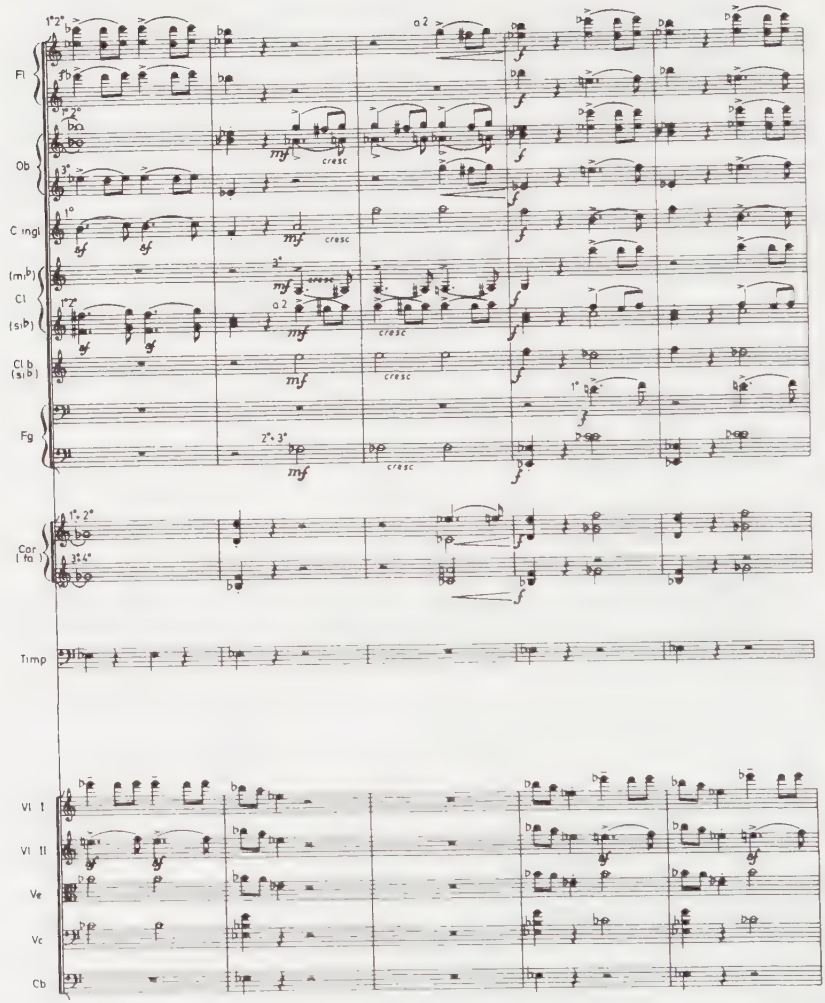

57
Fl
Ob
Cl (si b)
Fg
Cfg
Fg 4° muta in Cfg 1°
Cor (fa)
Tr (si b)
Tbn
Tba
3° Tba
(c.s.)
a 2
Timp
57
Vl I
Vl II
Ve.
Vc
Cb.
arco

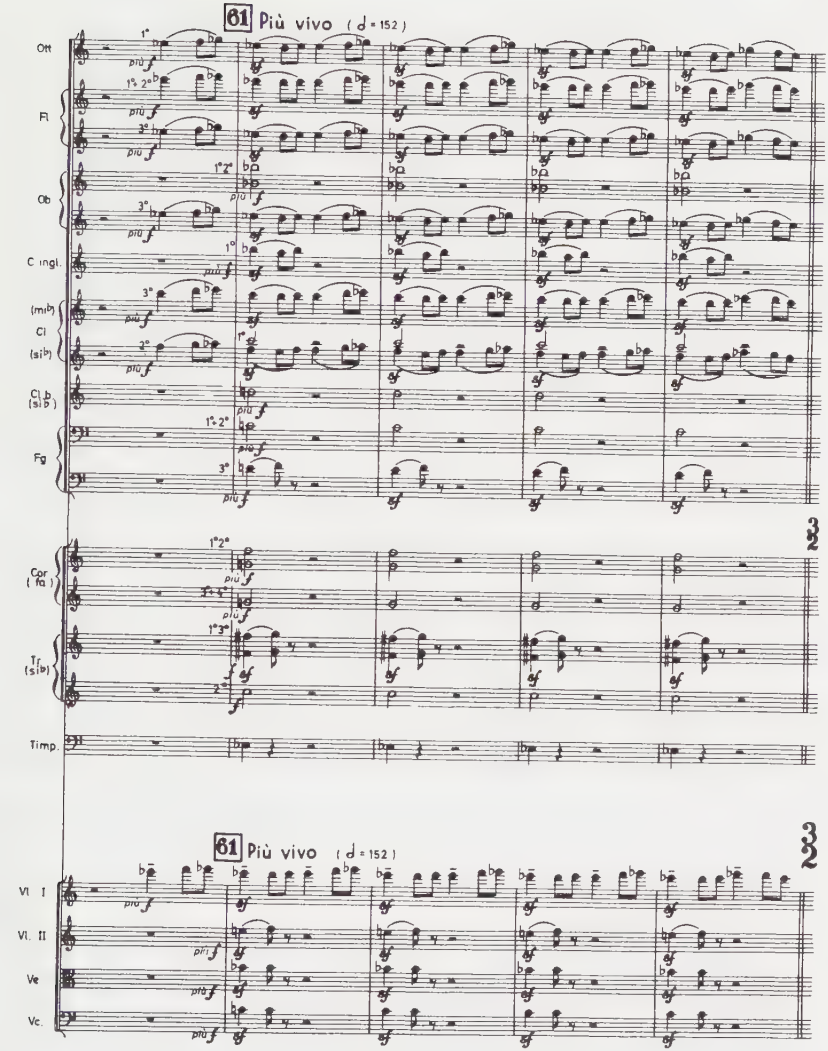

58
Fl
Ob
Cl (si♭)
Fg
Cfg
Cor (Fa)
Tr (si♭)
Tbn
a 3
marcato
GrC
58
Vl I
Vl II
Va
Vc
Cb

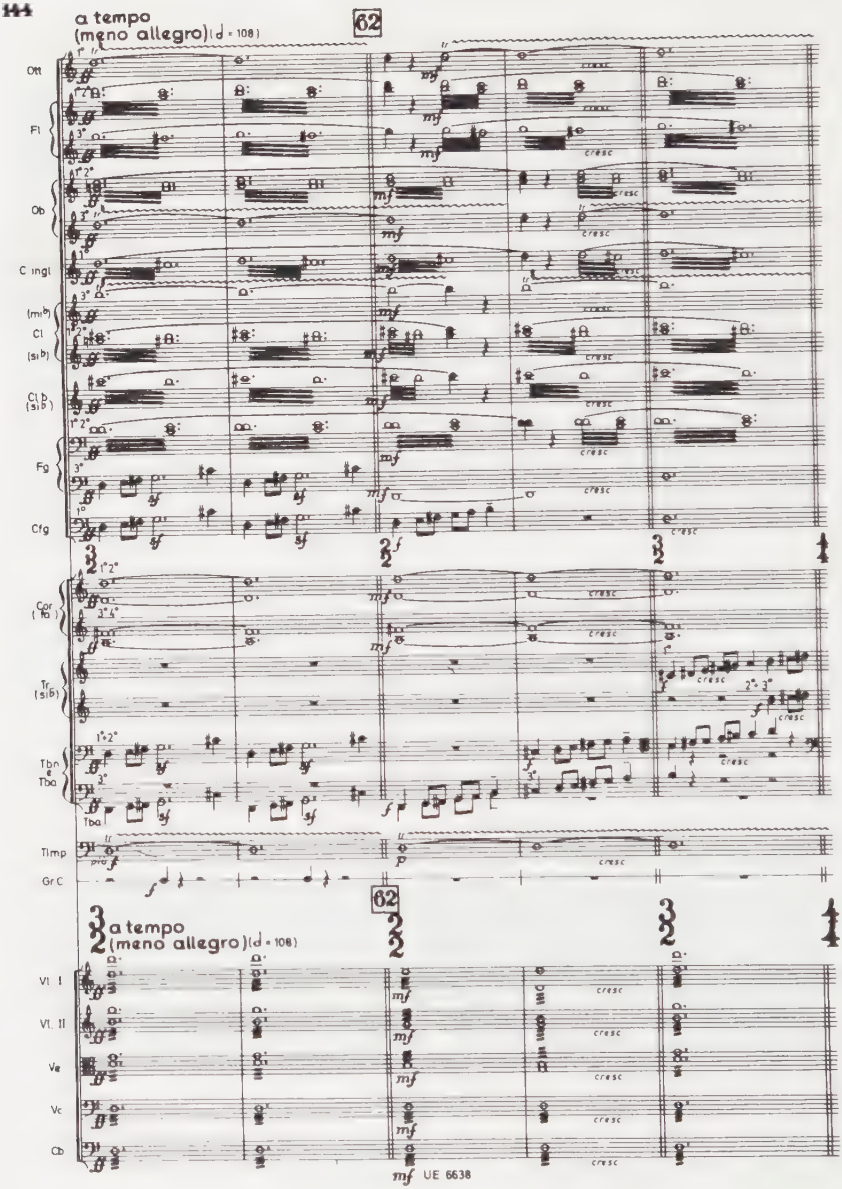

Fl
Ob
C.ingl
Cl (sib)
Cl.b (sib)
Fg
Cfg.
Cor (fa)
Tr (sib)
Gr C
Vl I
Vl II
Ve
Vc
Cb
a 2
con sord
senza sord
sempre f
p

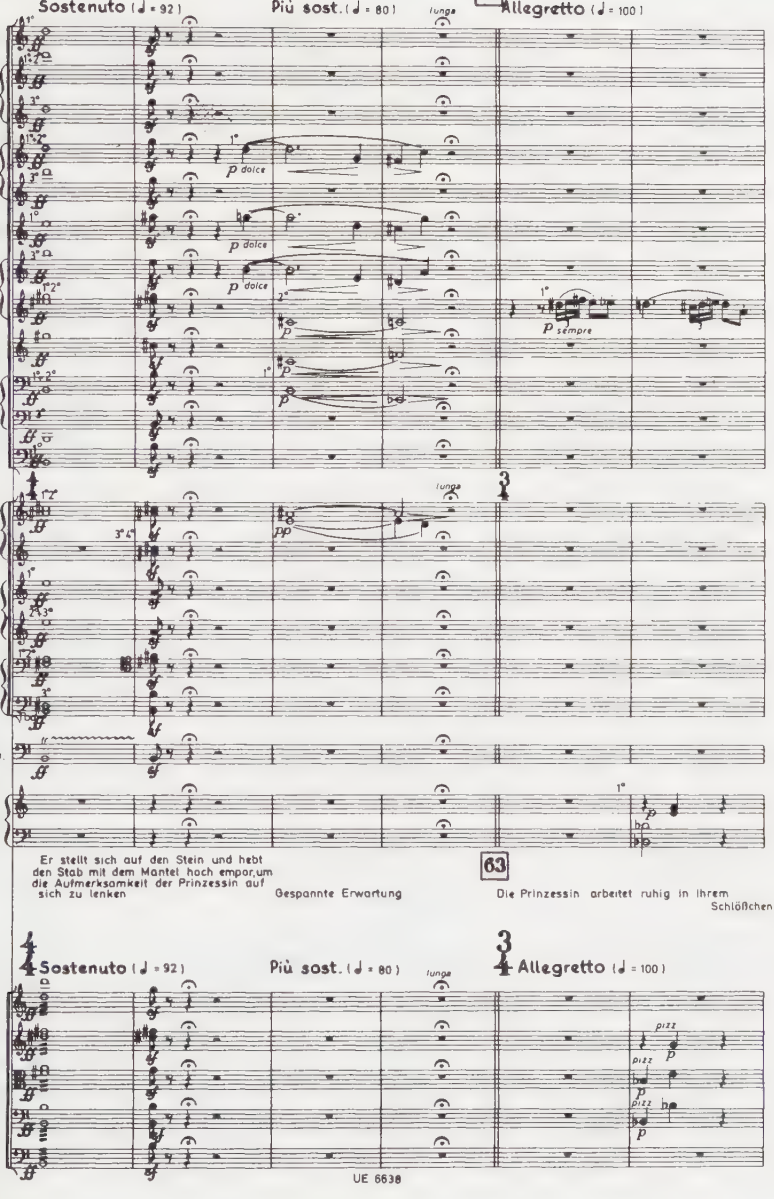

59
Fl
Ob
C.ingl
Cl (sib)
C.b (sib)
Fg
C'fg
Cor (fa)
Tr (sib)
59
Vl I
Vl II
Va
Vc
Cb

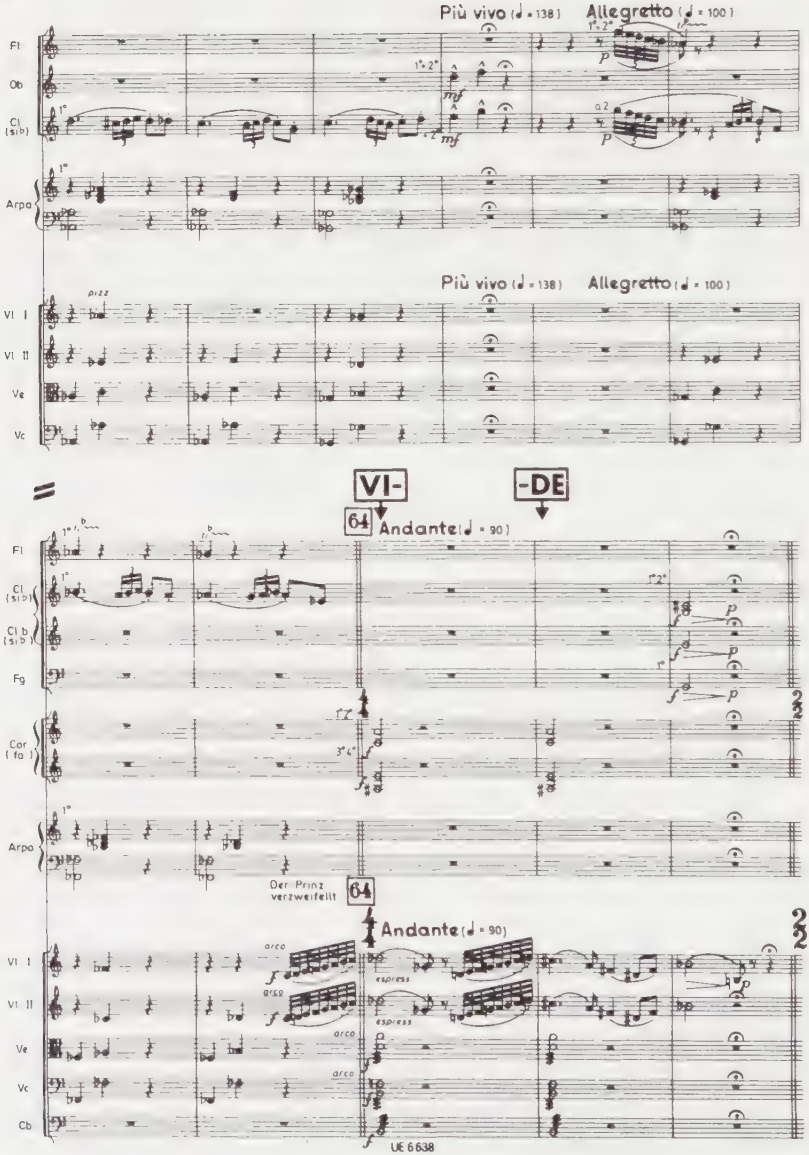

60
Fl
Fl 4° muta in Ott 1°
Ob
C.ingl
Cl (si♭)
muta in mi♭
Cl b (si♭)
Fg
Cfg
Cor (fa)
senza sord
a 2
Tr (si♭)
3° senza sord
Timp
60
Vl I
Vl II
Ve
Vc
Cb

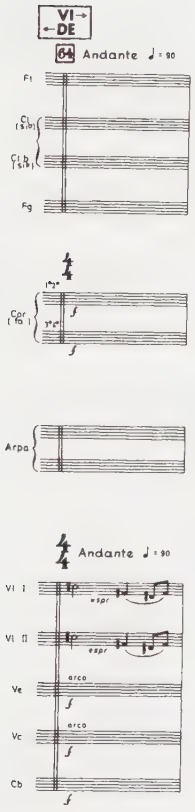

Fl
Ob
C ingl
(mib)
Cl
(sib)
Cl b
(sib)
Fg
Cor
I fa
Timp
Vl I
Vl II
Ve
Vc
Cb

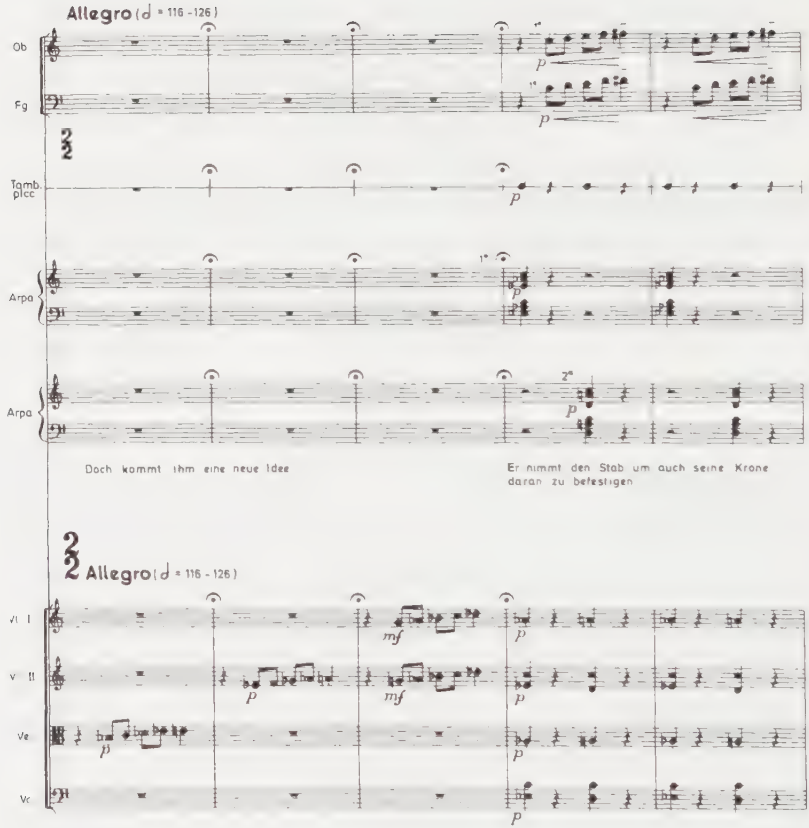

61 Più vivo (♩ = 152)
Ott
Fl
Ob
C. ingl.
Cl (mi♭)
Cl (si♭)
Cl b. (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
61 Più vivo (♩ = 152)
Vl I
Vl II
Ve
Vc.

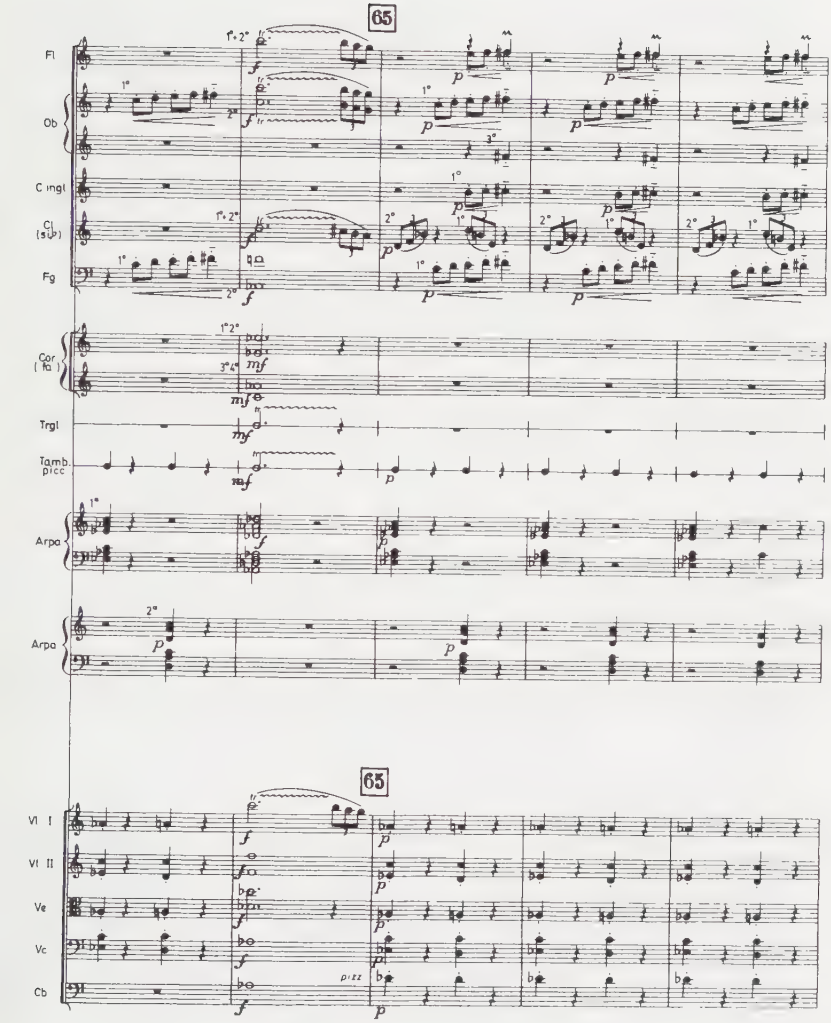

a tempo
(meno allegro) (♩ = 108)
62
Ott
Fl
Ob
C. ingl
(mi♭) Cl
(si♭) Cl b
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Gr C
a tempo
(meno allegro) (♩ = 108)
Vl. I
Vl. II
Ve
Vc
Cb
cresc
mf
f
p
UE 6638

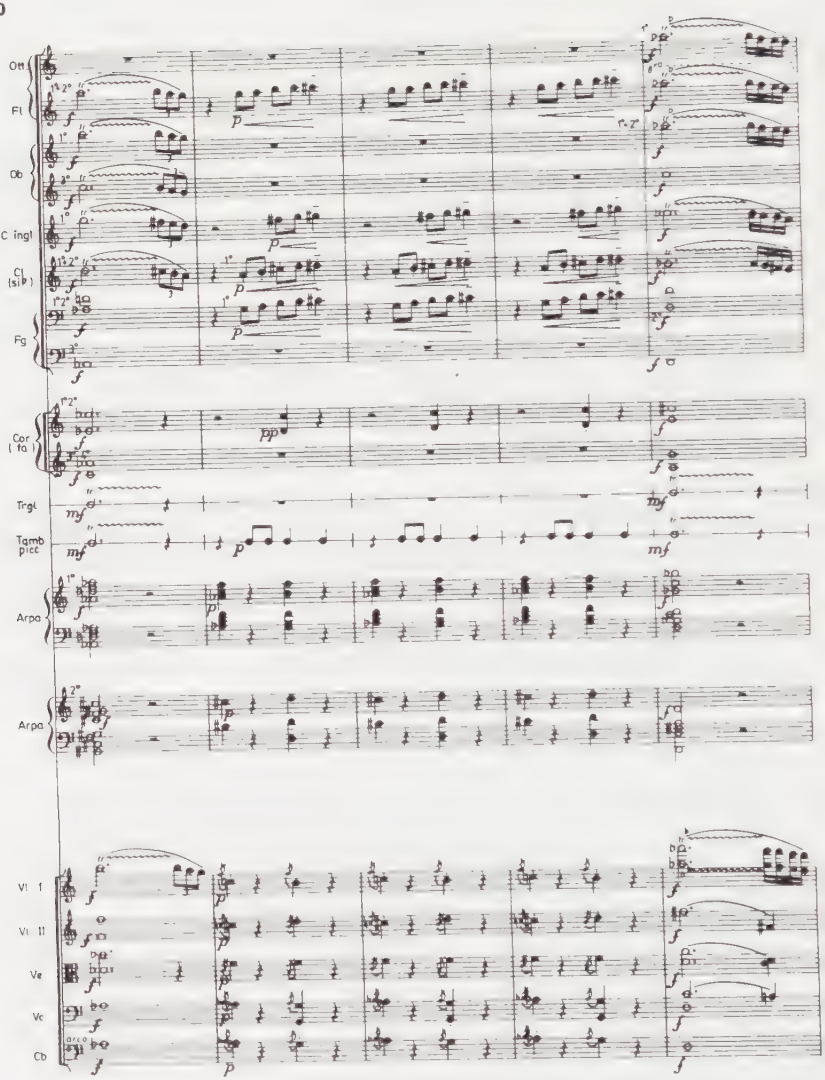

Sostenuto (♩ = 92)
Più sost. (♩ = 80)
lunga
63
Allegretto (♩ = 100)
Ott
Fl.
Ob.
C. ingl.
Cl. (mi♭)
Cl. (si♭)
Cl. b. (si♭)
Fg.
Cfg.
Cor. (fa)
Tr. (si♭)
Tbn. e Tba.
Timp.
Arpa
p dolce
p sempre
pp
Er stellt sich auf den Stein und hebt den Stab mit dem Mantel hoch empor, um die Aufmerksamkeit der Prinzessin auf sich zu lenken
Gespannte Erwartung
Die Prinzessin arbeitet ruhig in ihrem Schlößchen
Vl. I
Vl. II
Ve.
Vc.
Cb.
pizz.

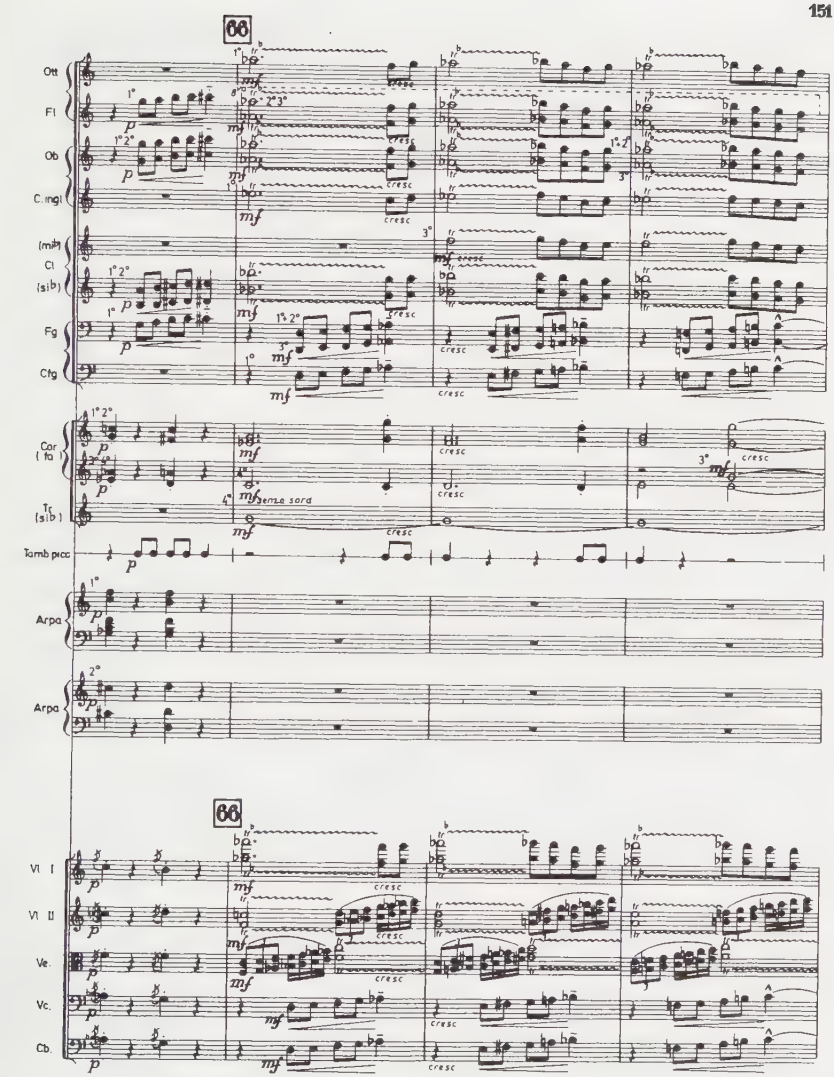

Più vivo (♩ = 138)
Allegretto (♩ = 100)
Fl
Ob
Cl (si b)
Arpa
Più vivo (♩ = 138)
Allegretto (♩ = 100)
pizz
Vl I
Vl II
Va
Vc
VI-
-DE
64
Andante (♩ = 90)
Fl
Cl (si b)
Cl b (si b)
Fg
Cor (fa)
Arpa
Der Prinz verzweifelt
64
Andante (♩ = 90)
Vl I
Vl II
Va
Vc
Cb
arco
espress
UE 6638

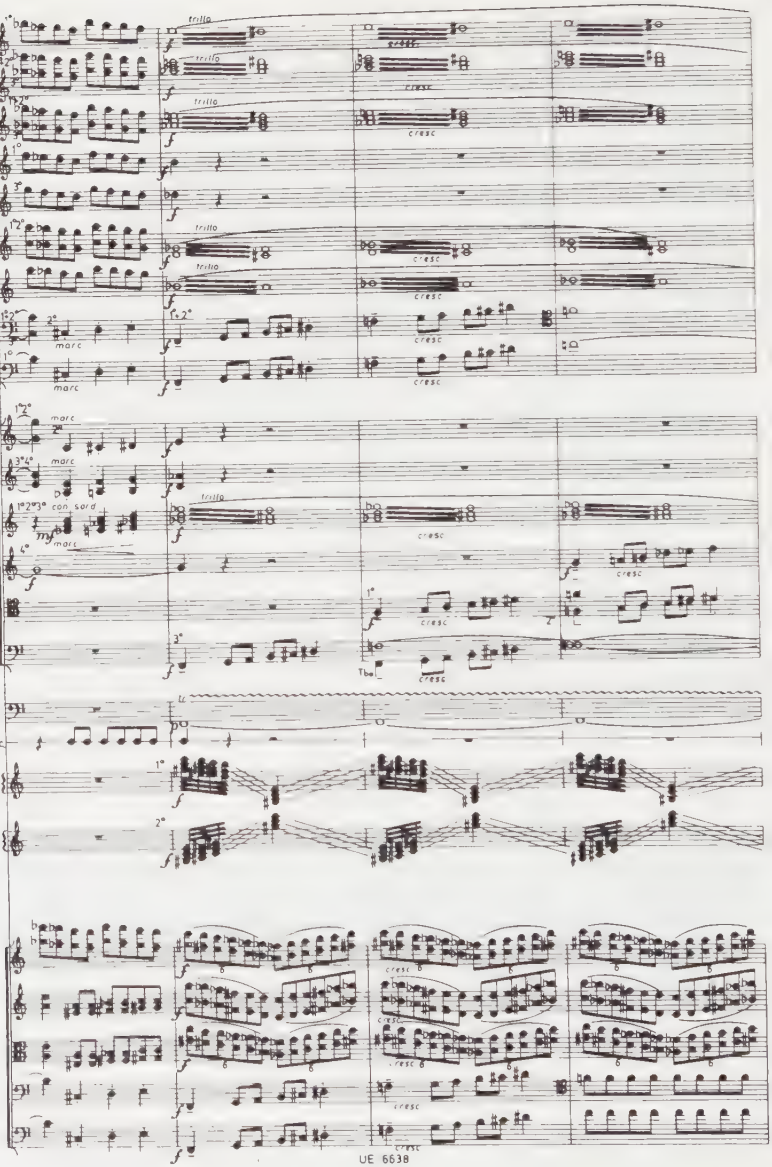

VI
DE
64
Andante ♩ = 90
Fl
Cl (Si♭)
Clb (Si♭)
Fg
Cor (Fa)
Arpa
Andante ♩ = 90
VI I
VI II
Ve
Vc
Cb
arco
arco

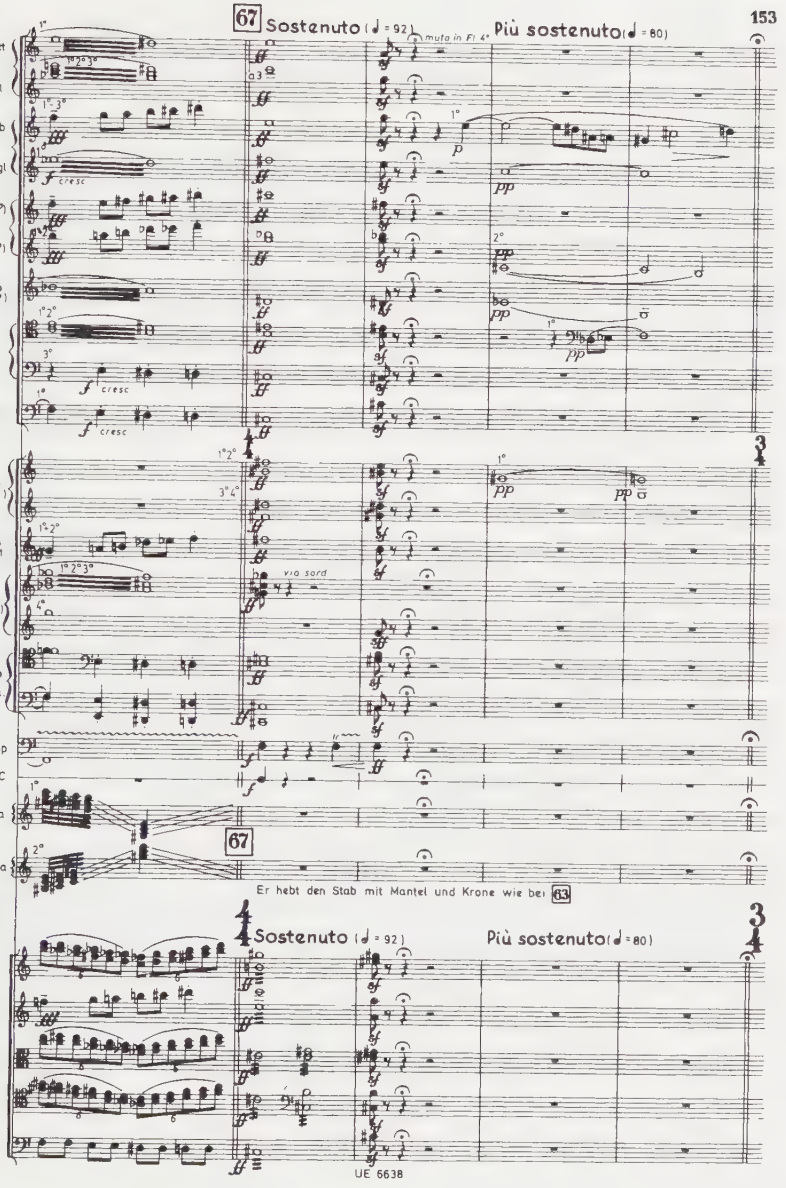

Allegro (♩ = 116 - 126)
Ob
Fg
Tamb. picc.
Arpa
Arpa
Doch kommt ihm eine neue Idee
Er nimmt den Stab um auch seine Krone daran zu befestigen
Allegro (♩ = 116 - 126)
Vl. I
Vl. II
Va
Vc


65
Fl
Ob
C ingl
Cl (sib)
Fg
Cor (fa)
Trgl
Tamb. picc
Arpa
Arpa
65
Vl I
Vl II
Ve
Vc
Cb


Ott
Fl
Ob
C ingl
Cl (si♭)
Fg
Cor (fa)
Trgt
Tamb picc
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
arco


66
Ott
Fl
Ob
C.ingl
(mib)
Cl
(sib)
Fg
Ctg
Cor
(fa)
Tr
(sib)
Senza sord
Tamb picc
Arpa
Arpa
66
Vl I
Vl II
Ve.
Vc.
Cb.


Ott
Fl
Ob
C ingl
(mi♭)
Cl
(si♭)
Cl b
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Tbn
Tba
Timp
Tamb.picc
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
trillo
cresc
marc
con sord
Tba
UE 6638


67
Sostenuto (♩ = 92)
muta in Fl. 4°
Più sostenuto (♩ = 80)
Ott
Fl
Ob
C.ingl
Cl (mi♭)
Cl (si♭)
Cl b (si♭)
Fg
Cfg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
GrC
Arpa
Arpa
67
Er hebt den Stab mit Mantel und Krone wie bei 63
Sostenuto (♩ = 92)
Più sostenuto (♩ = 80)
Vl I
Vl II
Ve
Vc
Cb

VI-

Allegretto (♩ = 100)

68

Cl (si♭)

Arpa

Arpa

Die Prinzessin

3/4 Allegretto (♩ = 100)

68

Vl I

Vl II

Va

Vc

Più vivo

a tempo (♩ = 100)

Fl

Ob

C.ingl

Cl (mi♭)

Cl (si♭)

Cl b (si♭)

erblickt den Stab abermals,

doch übt er auch so keinen Eindruck auf sie aus

Più vivo

2/4 a tempo (♩ = 100)

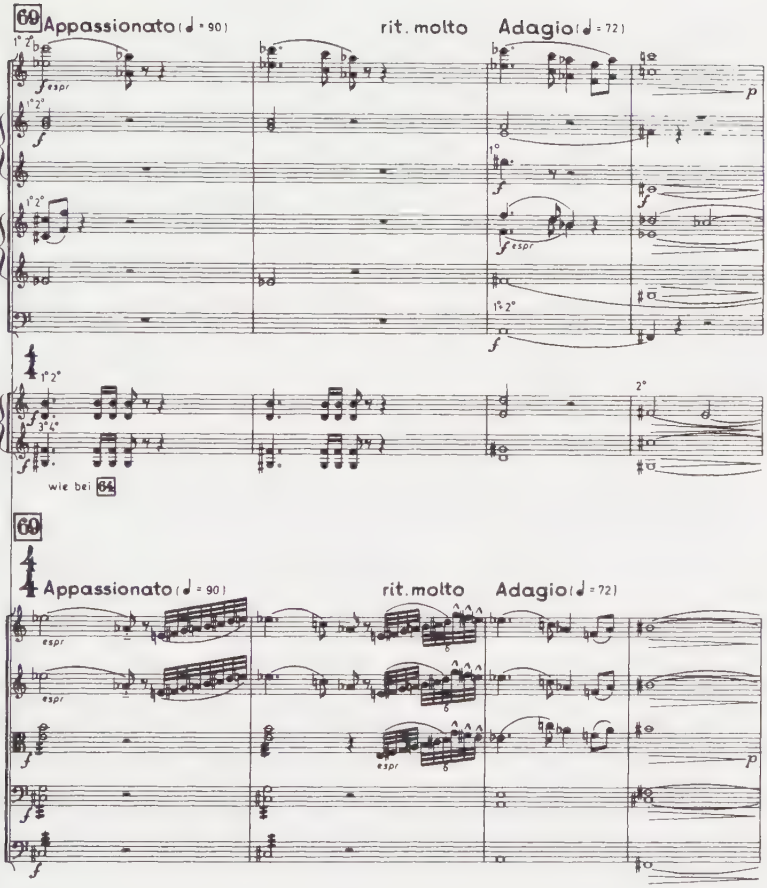
Vl I

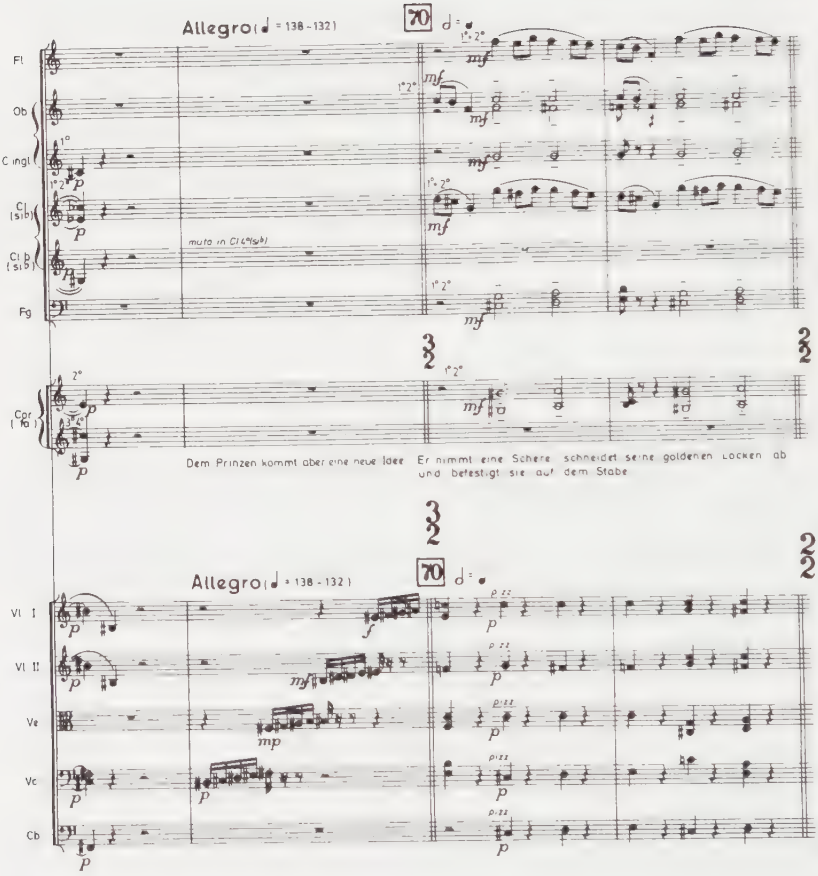
Vl II

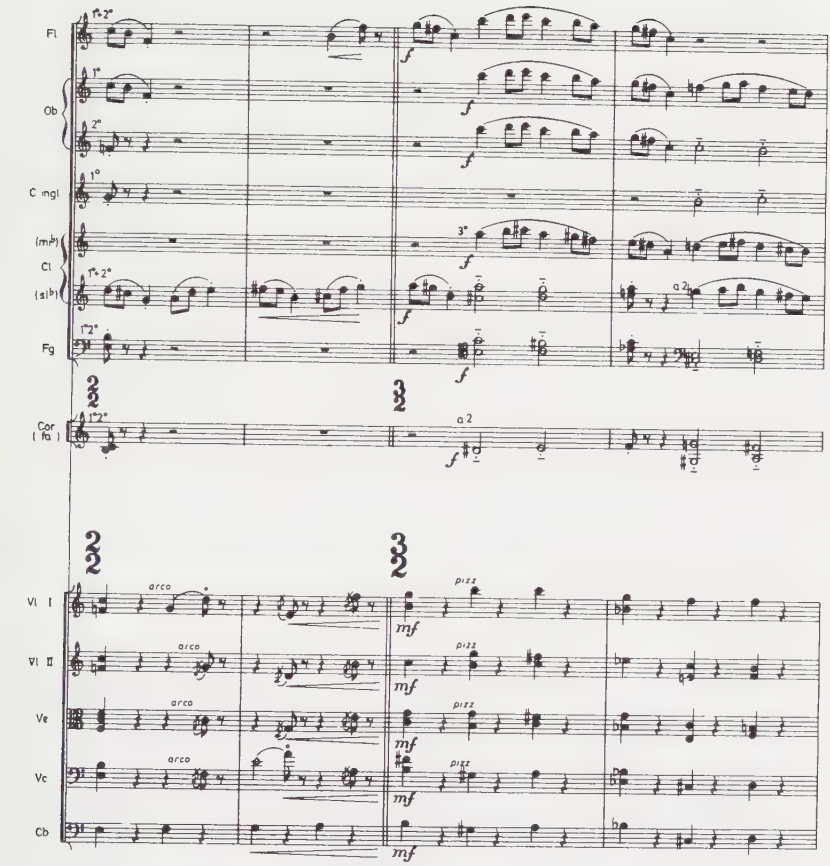
Va

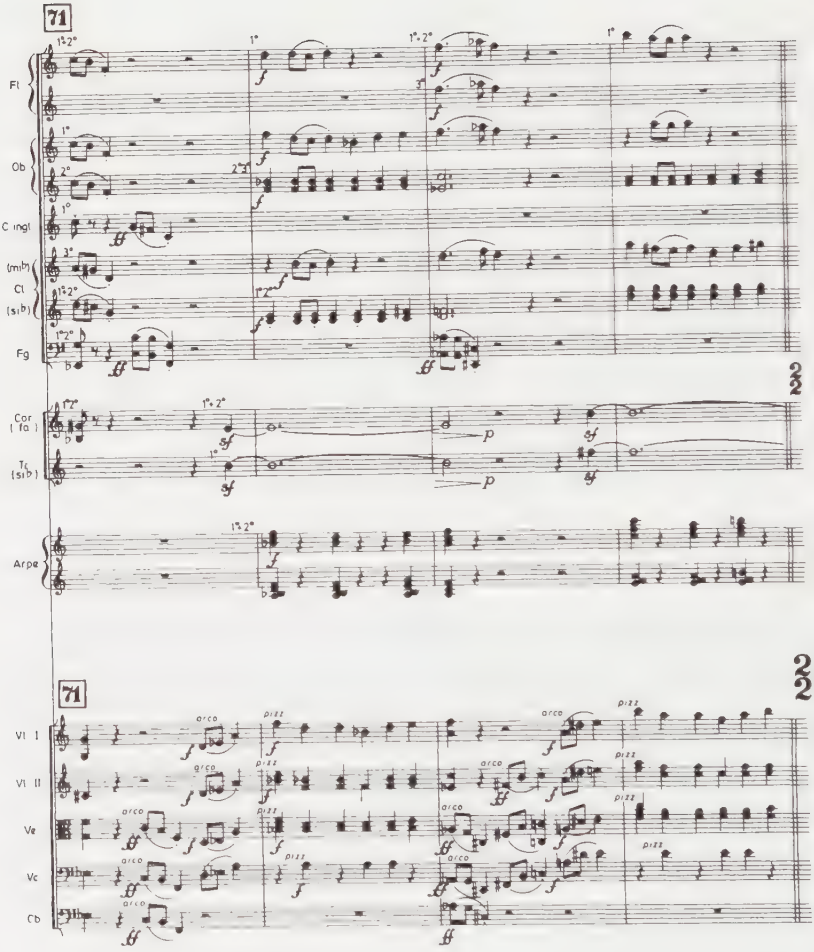
Vc

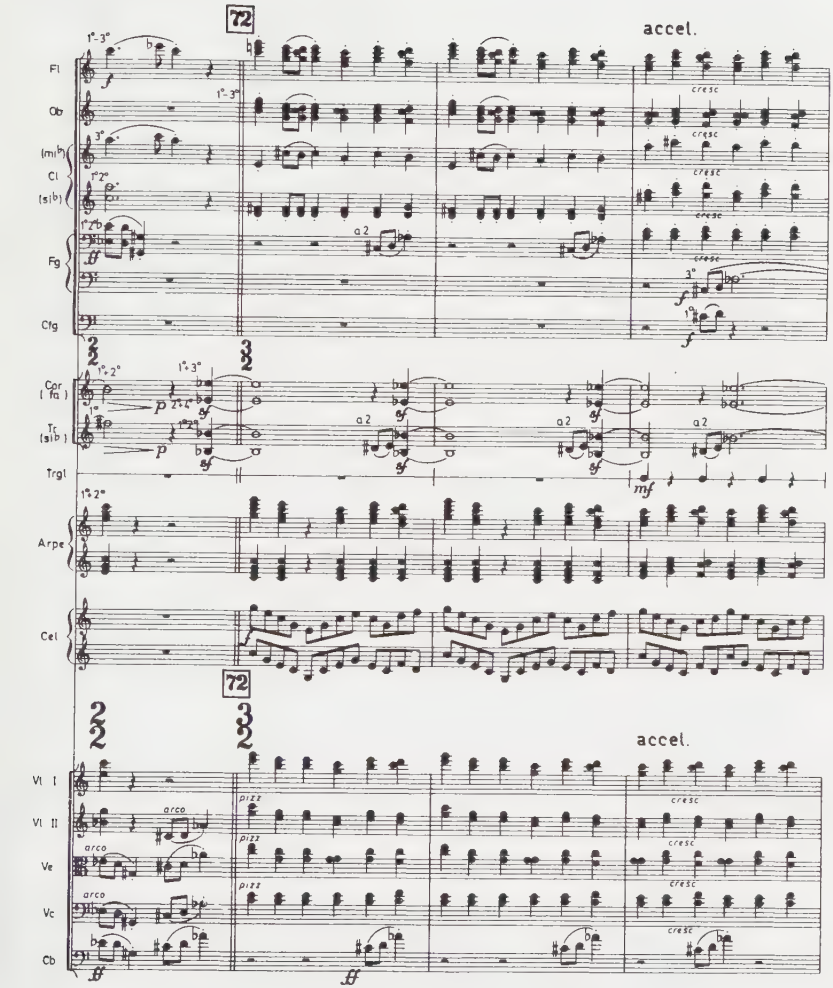
Cb

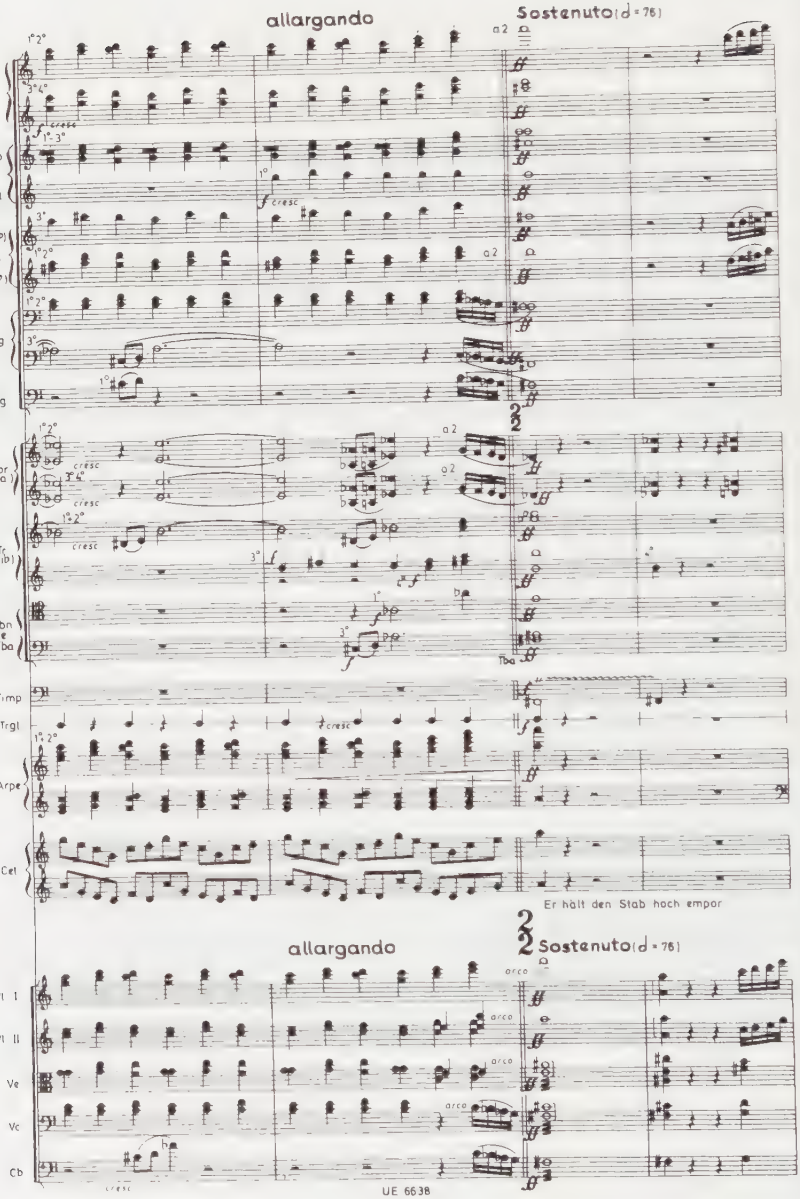

60
Appassionato (♩ = 90)
rit. molto
Adagio (♩ = 72)
Fl
Ob
C.ingl
Cl (si b)
Cl b (si b)
Fg
Cor (fa)
wie bei 64
60
Appassionato (♩ = 90)
rit. molto
Adagio (♩ = 72)
Vl. I
Vl. II
Ve
Vc
Cb

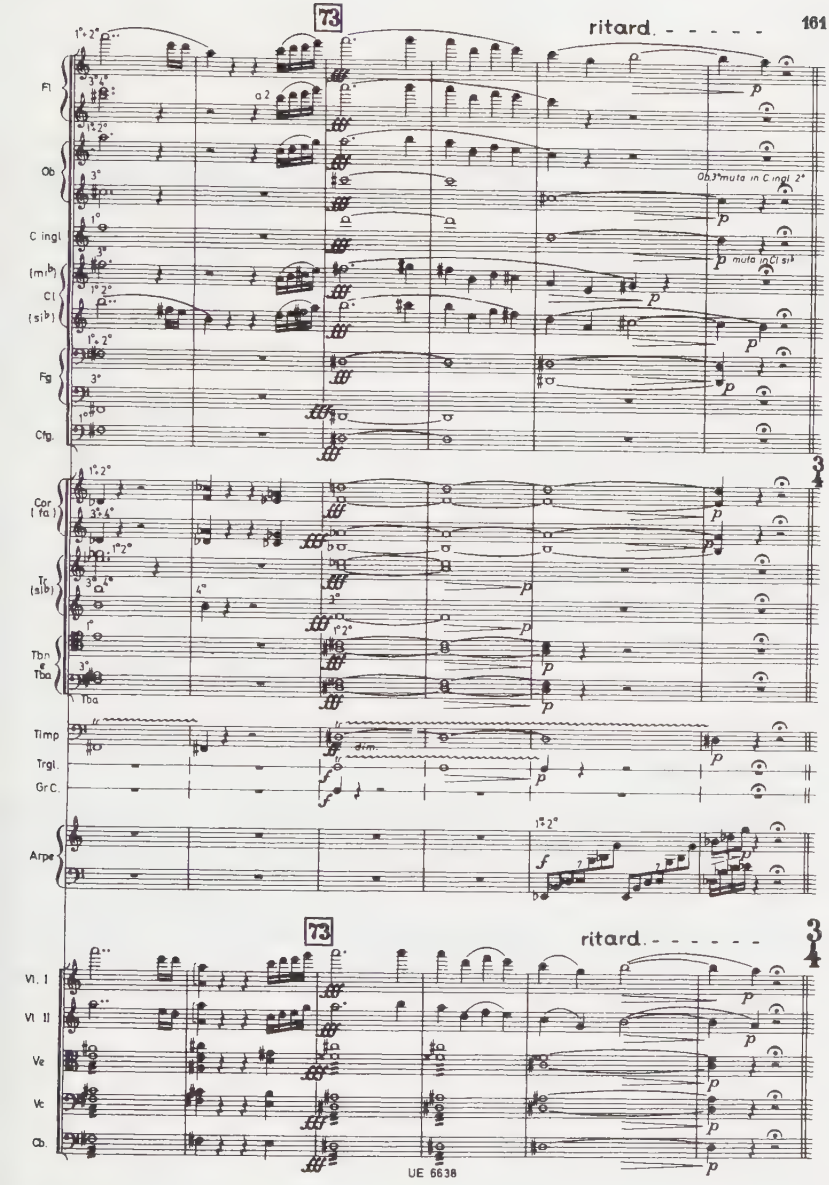

Allegro (♩ = 138 - 132)
70
Fl
Ob
C.ingl.
Cl (s.b)
Cl b (s.b)
Fg
muta in Cl (A/s.b)
Cor (Fa)
Dem Prinzen kommt aber eine neue Idee
Er nimmt eine Schere, schneidet seine goldenen Locken ab und befestigt sie auf dem Stabe
Allegro (♩ = 138 - 132)
70
Vl I
Vl II
Va
Vc
Cb


Fl
Ob
C. ingl
(mi♭)
Cl
(si♭)
Fg
Cor
(Fa)
Vl I
Vl II
Ve
Vc
Cb
arco
pizz
a 2
mf
f


71
Fl
Ob
C. ingl
(mib)
Cl
(sib)
Fg
Cor
(fa)
Ti.
(sib)
Arpa
71
Vl I
Vl II
Va
Vc
Cb
arco
pizz

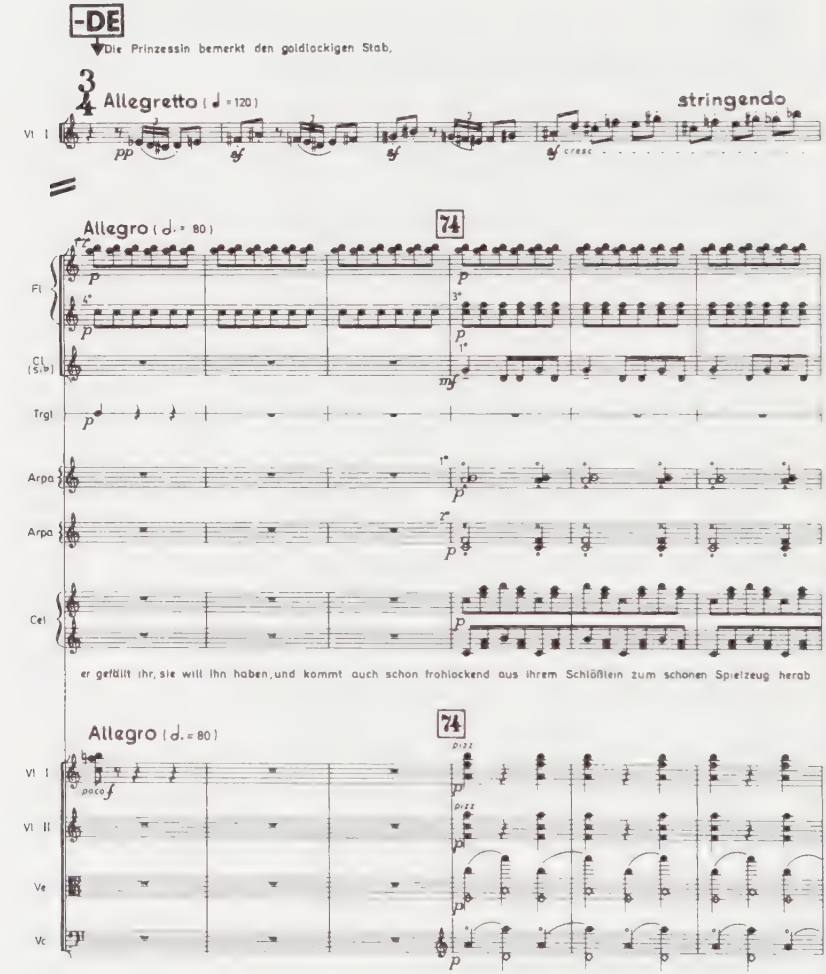

72
accel.
Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(Fa)
Tr
(si♭)
Trgl
Arpe
Cel
72
accel.
Vl I
Vl II
Ve
Vc
Cb
arco
pizz
a2
cresc
mf
ff

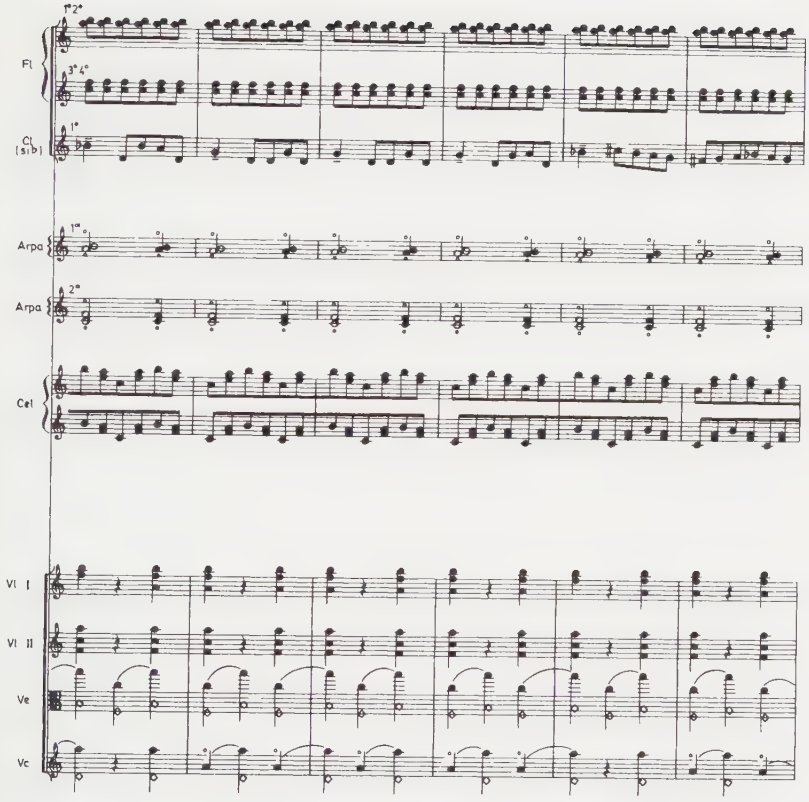

allargando
Sostenuto (d = 76)
Fl
Ob
Cingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(Fa)
Tr
(si♭)
Tbn
Tba
Timp
Trgl
Arpe
Cel
Er hält den Stab hoch empor
allargando
Sostenuto (d = 76)
Vl I
Vl II
Ve
Vc
Cb

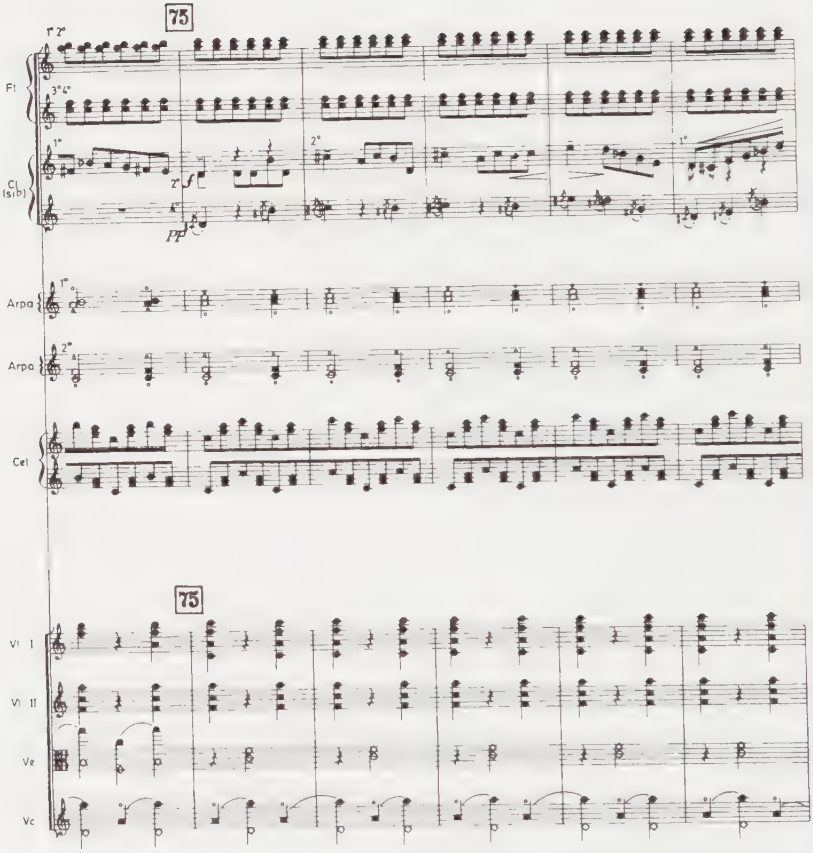

73
ritard.
Fl.
Ob.
C. ingl.
Cl. (mi♭)
Cl. (si♭)
Fg.
Cfg.
Ob.3ª muta in C.ingl 2ª
muta in Cl si♭
Cor. (fa)
Tr. (si♭)
Tbn. & Tba.
Timp.
Trgl.
Gr.C.
Arpa
73
ritard.
Vl. I
Vl. II
Va.
Vc.
Cb.

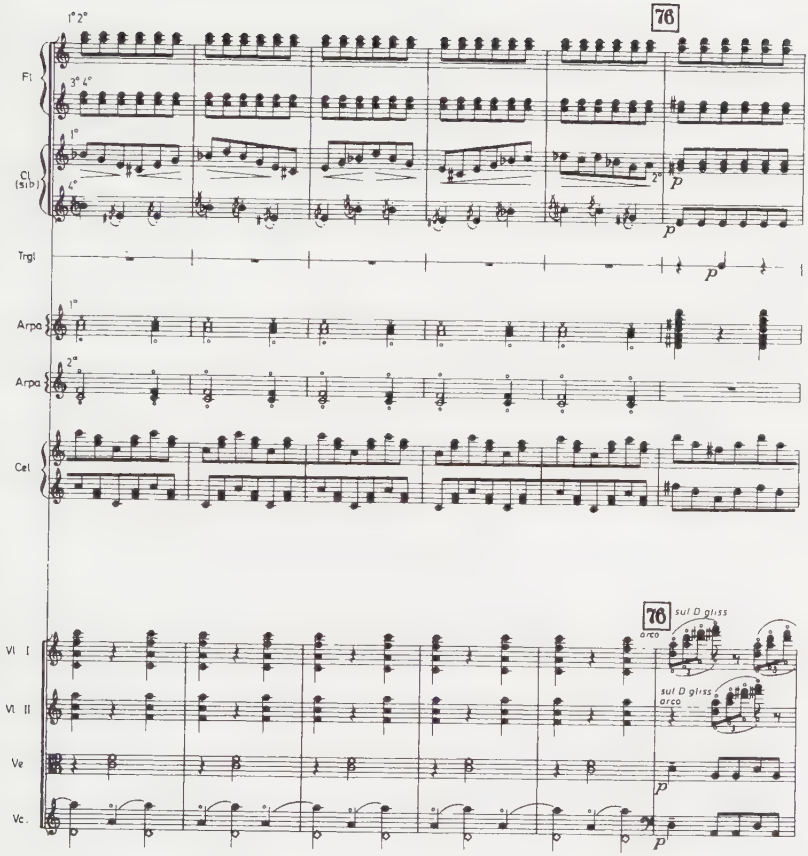
-DE

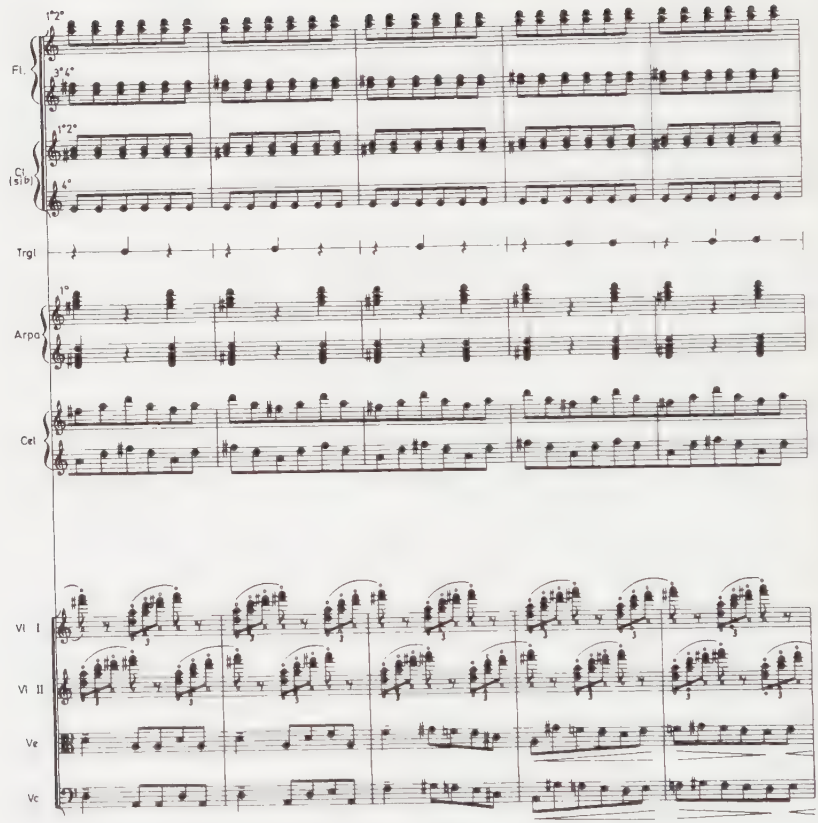
Die Prinzessin bemerkt den goldlockigen Stab,

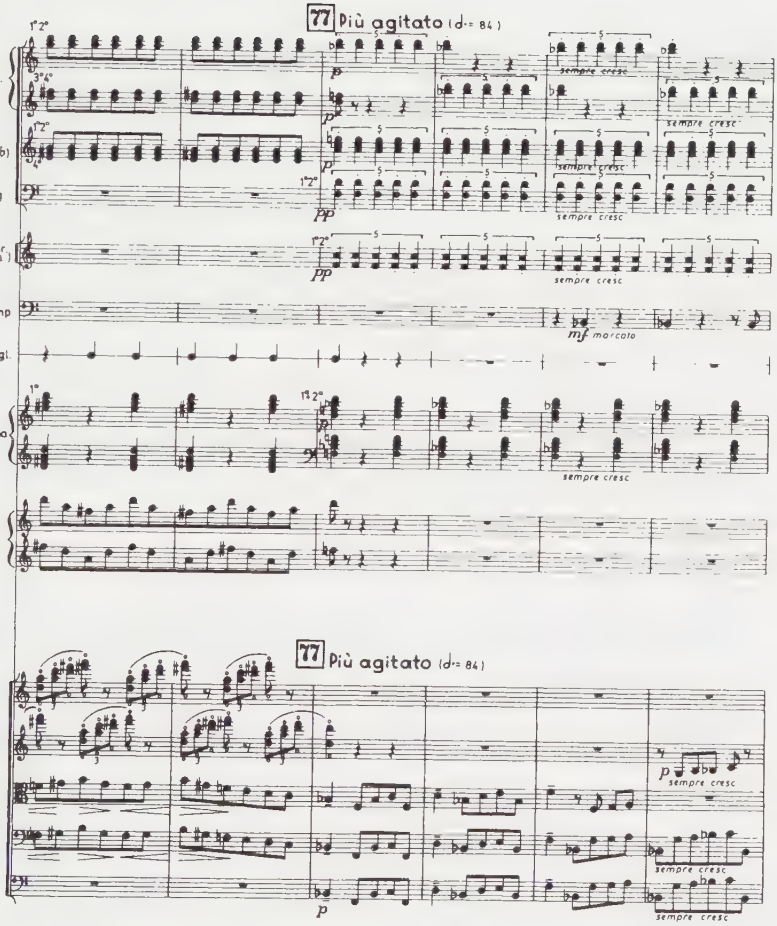


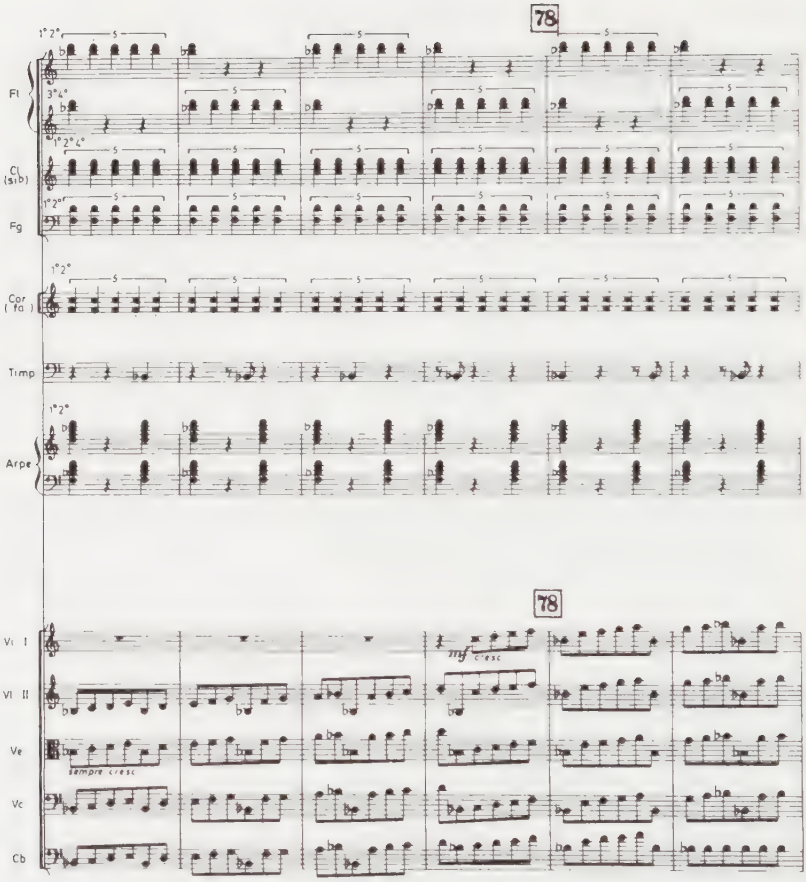

1°2°
Fl
3°4°
Cl
(sib)
1°
Arpa
1ª
Arpa
2ª
Cel
Vl I
Vl II
Ve
Vc

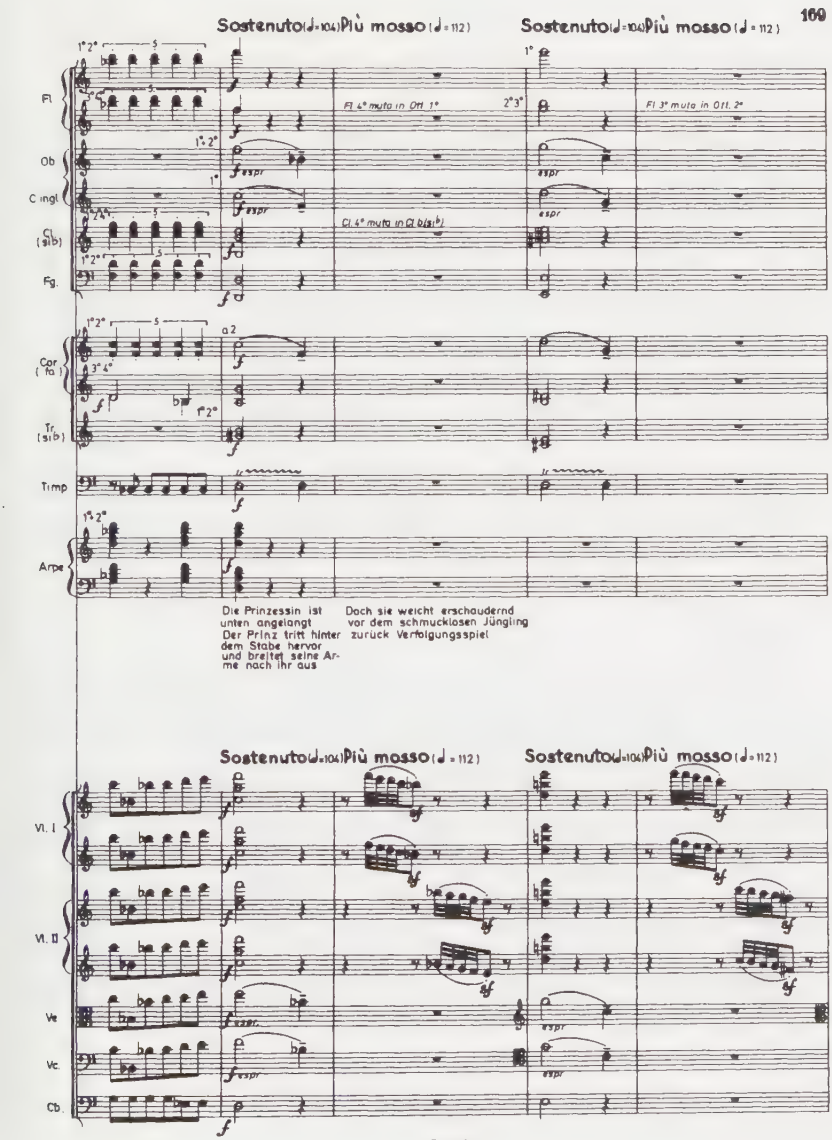

75
Fl
Cl (s/b)
Arpa
Arpa
Cel
75
Vl I
Vl II
Va
Vc

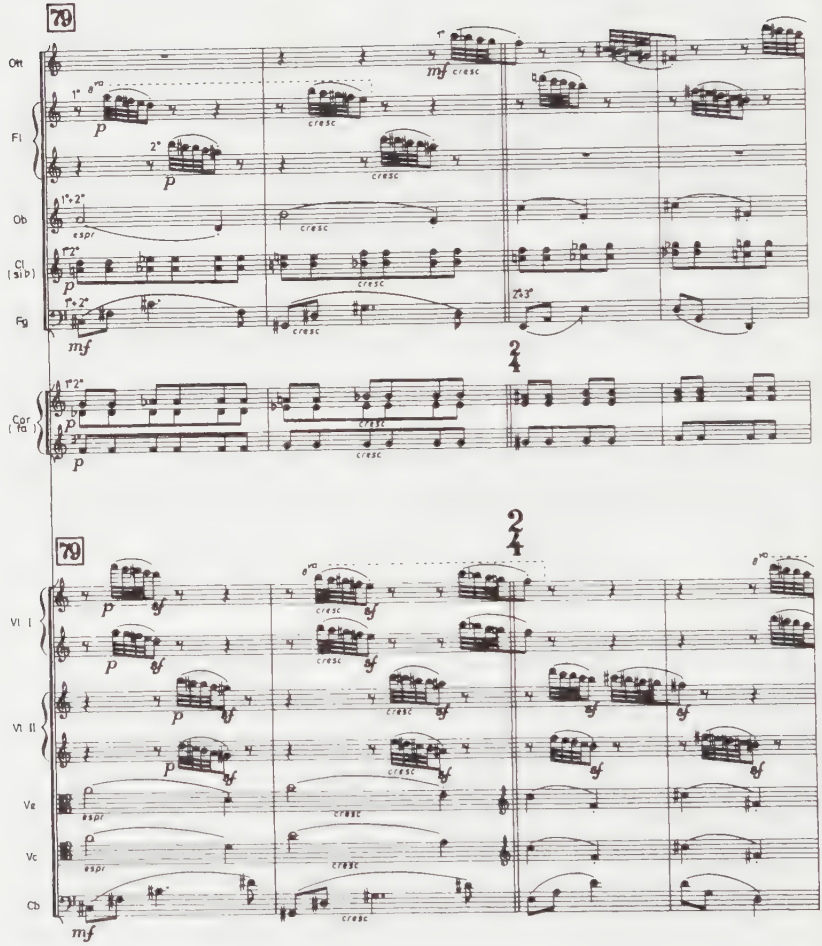

76
Fl.
Cl. (sib.)
Trgl.
Arpa
Arpa
Cel.
76
sul D gliss
arco
Vl. I
Vl. II
Va.
Vc.

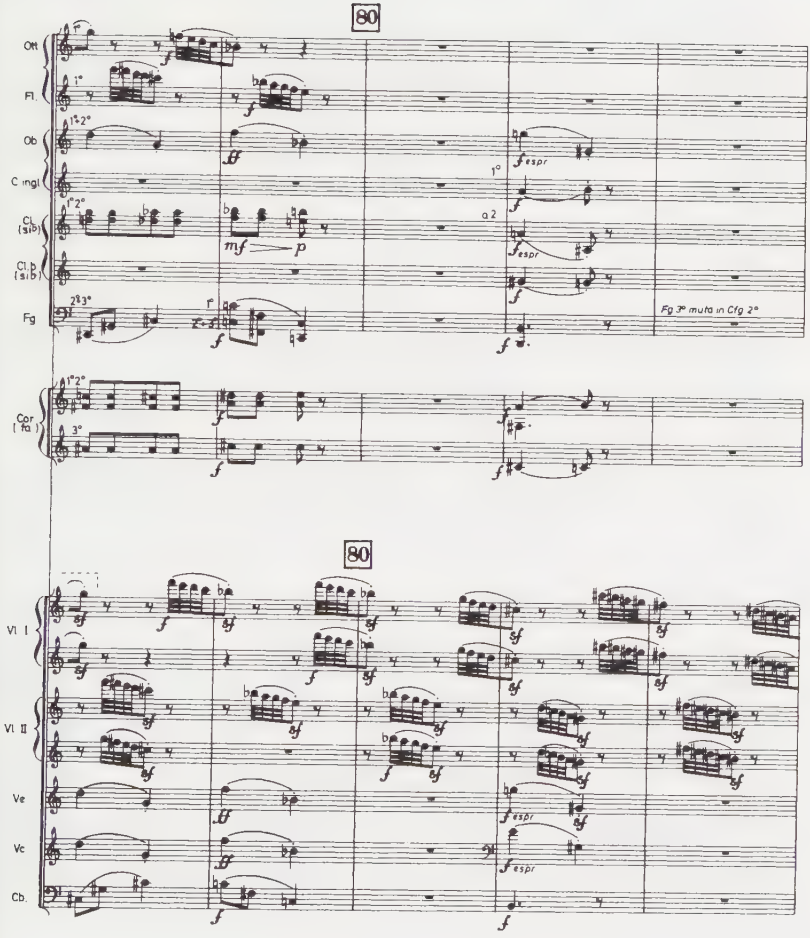

Fl.
Cl. (si b)
Trgl
Arpa
Cel
Vl I
Vl II
Ve
Vc

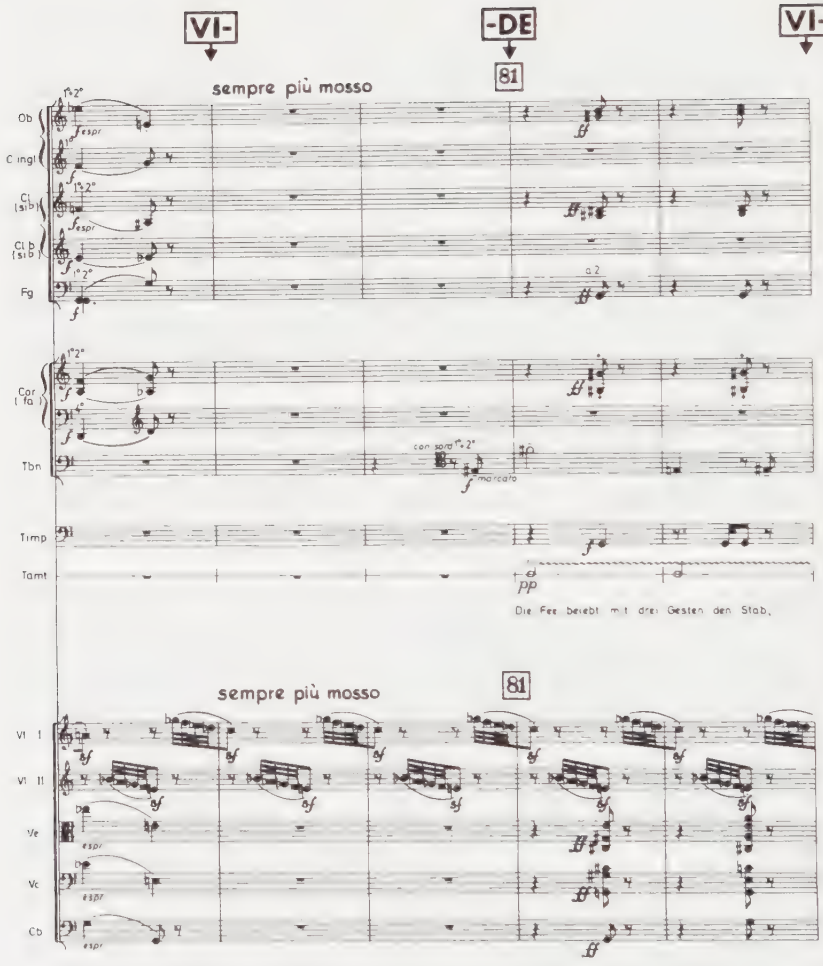

77 Più agitato (d = 84)
Fl.
Cl. (si b)
Fg
Cor. (fa)
Timp
Trgl.
Arpa
Cel.
77 Più agitato (d = 84)
Vl. I
Vl. II
Ve.
Vc.
Cb.
sempre cresc.
mf marcato
p
pp

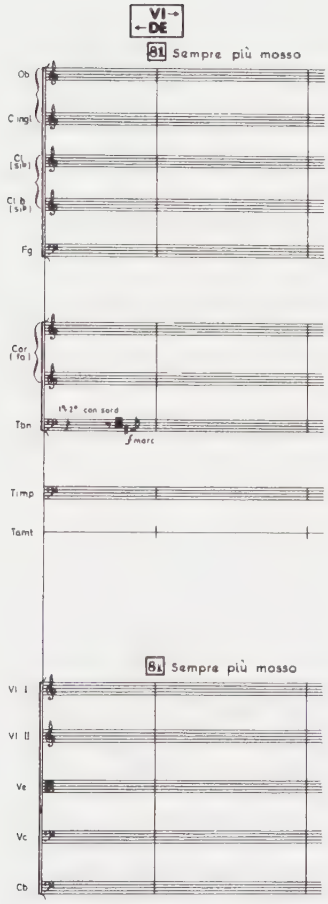

78
Fl
Cl (sib)
Fg
Cor (fa)
Timp
Arpe
78
Vl I
Vl II
Ve
Vc
Cb
mf cresc
sempre cresc

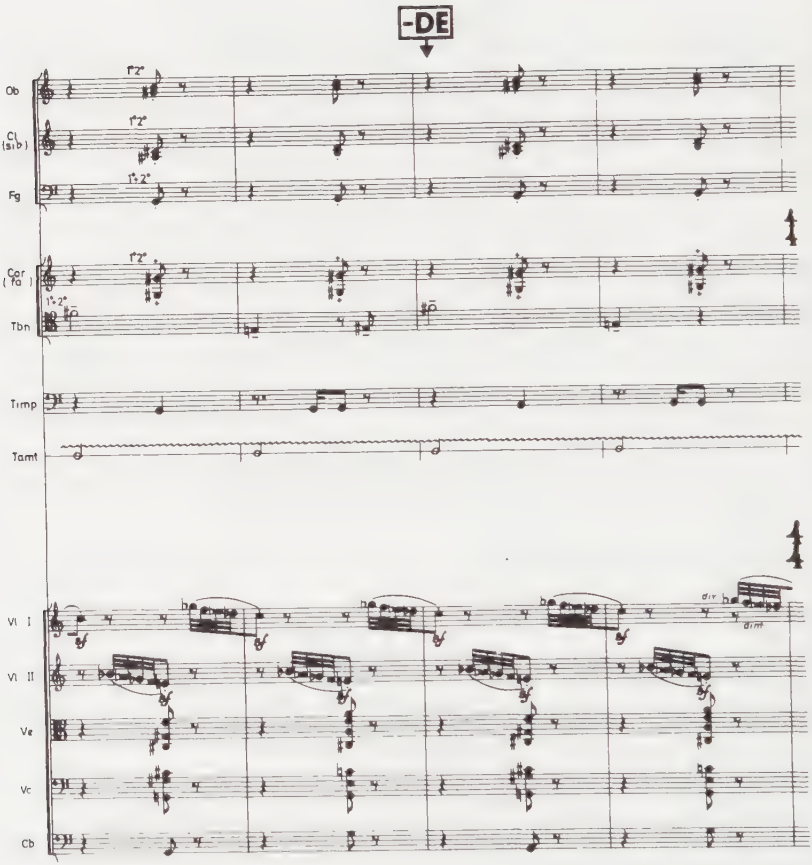

Sostenuto (♩=104) Più mosso (♩ = 112)
Sostenuto (♩=104) Più mosso (♩ = 112)
Fl
Ob
C.ingl.
Cl. (sib)
Fg.
Cor (fa)
Tr. (sib)
Timp
Arpe
Fl. 4° muta in Ott. 1°
Fl. 3° muta in Ott. 2°
Cl. 4° muta in Cl. b(sib)
espr
a 2
Die Prinzessin ist unten angelangt
Der Prinz tritt hinter dem Stabe hervor und breitet seine Arme nach ihr aus
Doch sie weicht erschaudernd vor dem schmucklosen Jüngling zurück
Verfolgungsspiel
Sostenuto (♩=104) Più mosso (♩ = 112)
Sostenuto (♩=104) Più mosso (♩ = 112)
Vl. I
Vl. II
Ve
Vc.
Cb.
espr

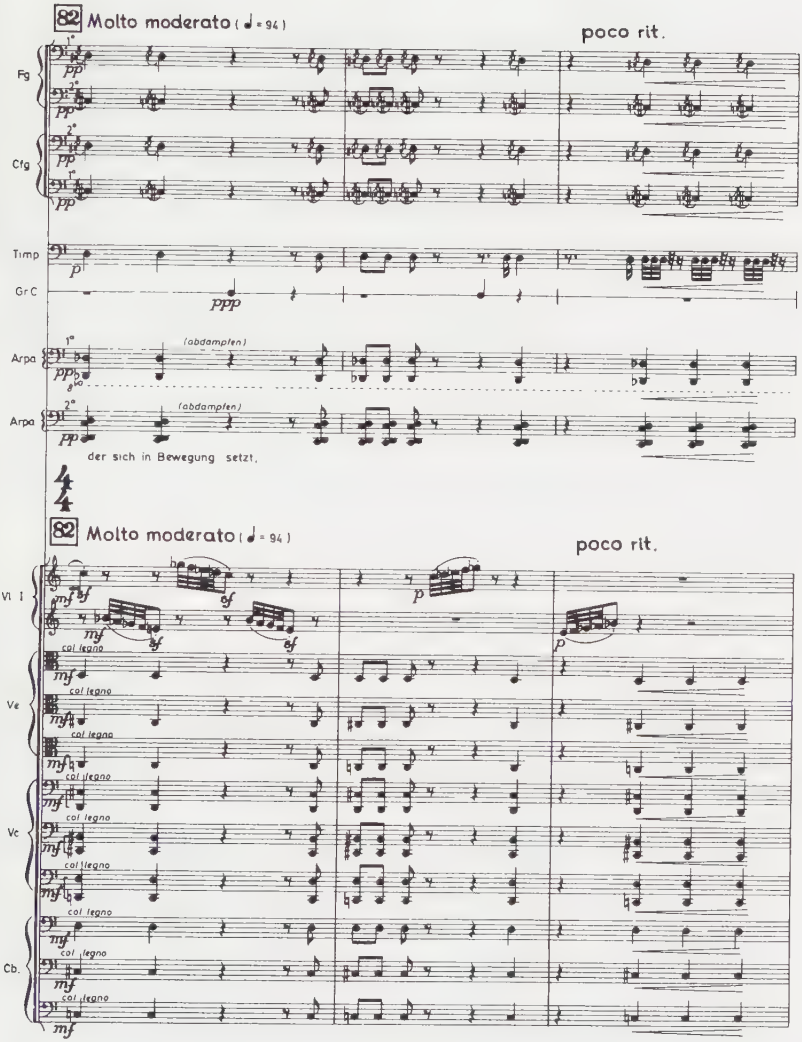

79
Ott
Fl
Ob
Cl (si b)
Fg
Cor (Ta)
79
Vl I
Vl II
Va
Vc
Cb

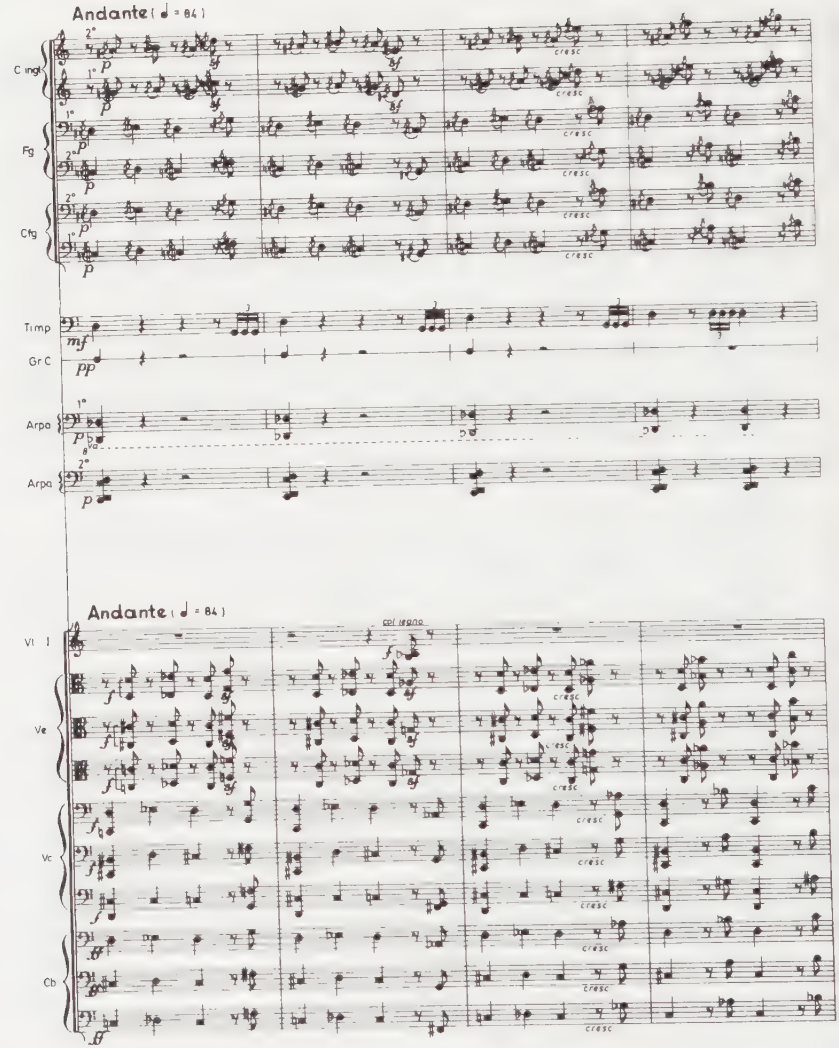

80
Ott
Fl.
Ob.
C. ingl.
Cl. (si♭)
Cl. b. (si♭)
Fg.
Fg. 3° muta in Cfg. 2°
Cor. (fa)
80
Vl. I
Vl. II
Ve.
Vc.
Cb.


VI-
-DE
VI-
81
sempre più mosso
Ob
C.ingl
Cl (si b)
Cl b (si b)
Fg
a 2
Cor (Fa)
Tbn
con sord
marcato
Timp
Tamt
pp
Die Fee belebt mit drei Gesten den Stab.
81
sempre più mosso
Vl I
Vl II
Vle
Vc
Cb


VI→
←DE
81 Sempre più mosso
Ob
C.ingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (Fa)
1% 2° con sord
Tbn
f marc
Timp
Tamt
81 Sempre più mosso
Vl I
Vl II
Ve
Vc
Cb


-DE
Ob
Cl (si b)
Fg
Cor (Fa)
Tbn
Timp
Tamt
Vl I
Vl II
Va
Vc
Cb


82 Molto moderato (♩ = 94)
poco rit.
Fg
Cfg
Timp
GrC
Arpa
(abdampfen)
Arpa
(abdampfen)
der sich in Bewegung setzt,
82 Molto moderato (♩ = 94)
poco rit.
Vl I
Ve
Vc
Cb.
col legno


Andante (= 84)
Cl in A
Fg
Cfg
Timp
Gr C
Arpa
Arpa
Andante (= 84)
col legno
Vl I
Ve
Vc
Cb
cresc

83 stringendo

Più andante (♩ = 100)

Ob

C.ingl.

Cl. (B♭)

Fg

Cfg

Cor (Fa)

1°2° con sord

3°4° con sord

Timp

Tamb.picc.

Gr C

Die Prinzesin will zur Holzpuppe, der Prinz stellt sich dazwischen. Die

83 stringendo

Più andante (♩ = 100)

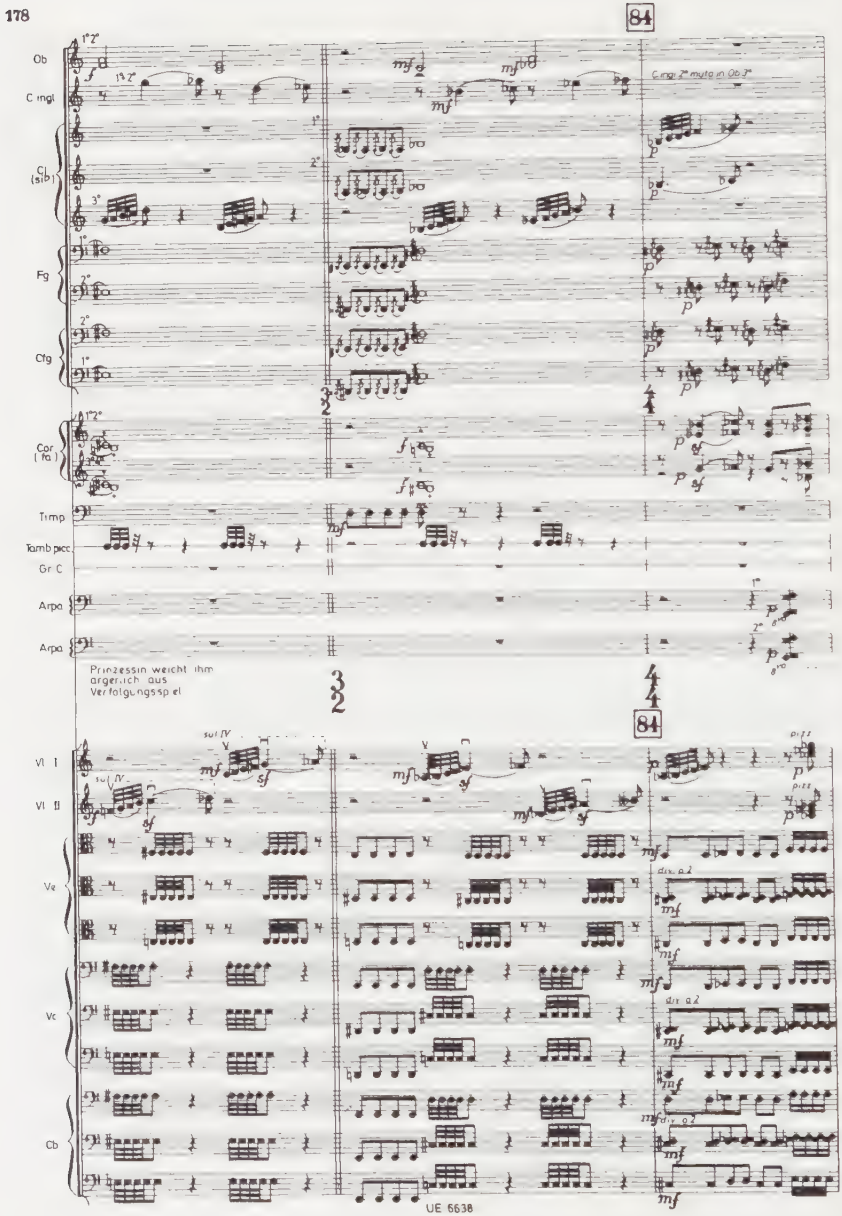
arco sul IV

Vl. I

Ve

Vc

Cb


84
Ob
C.ingl
Cl (sib)
Fg
Ctg
Cor (fa)
Timp
Tamb.picc
Gr C
Arpa
Arpa
C.ingl. 2° muta in Ob 2°
Prinzessin weicht ihm
ärgerlich aus
Verfolgungsspiel
84
Vl I
Vl II
Va
Vc
Cb
div. a 2

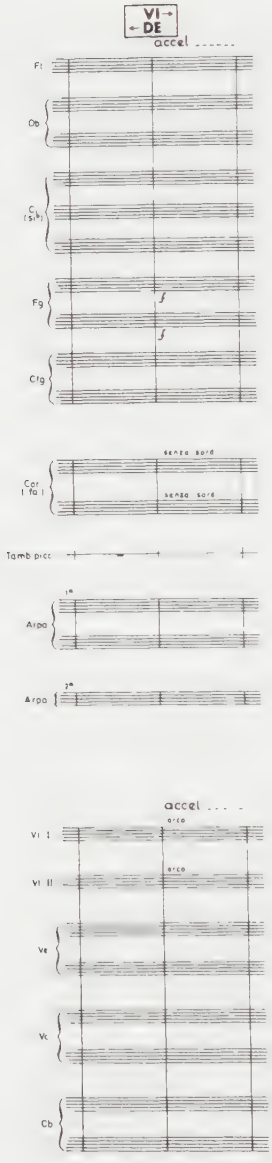
VI-

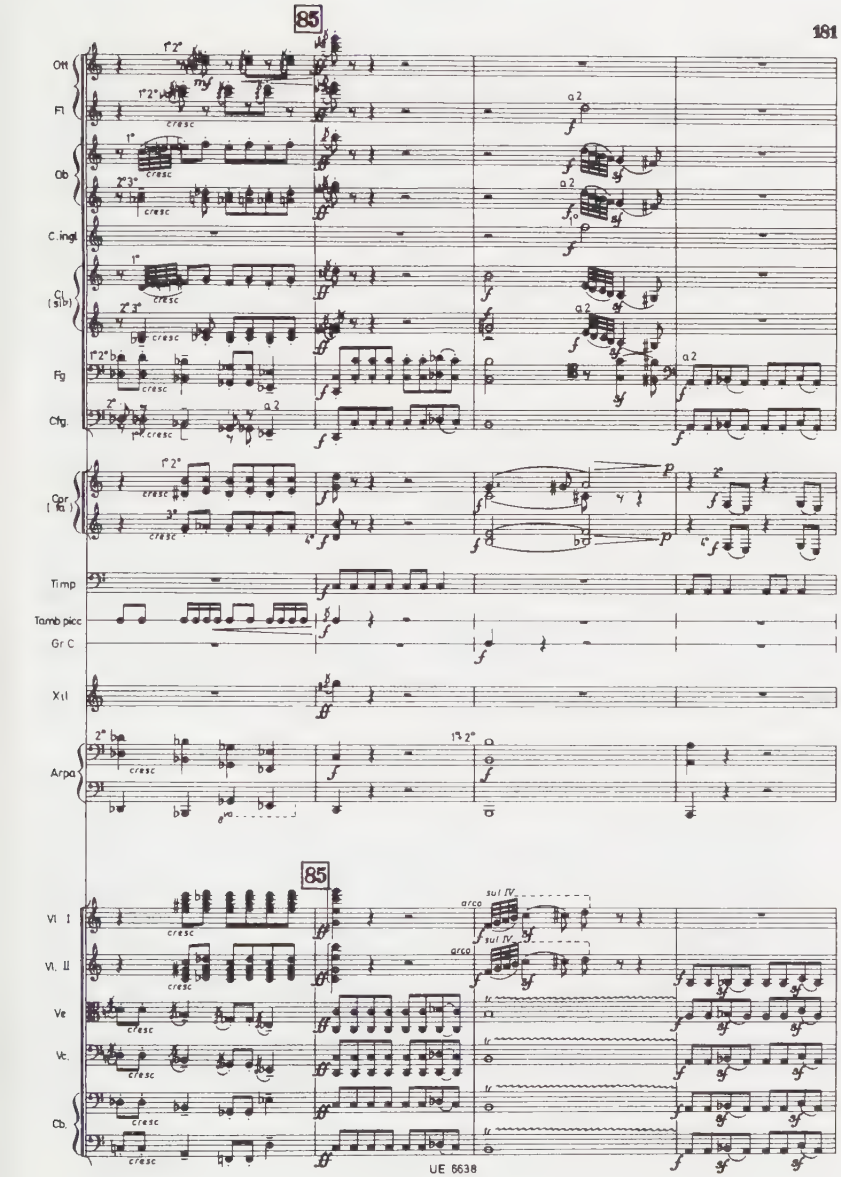
poco a poco più vivo

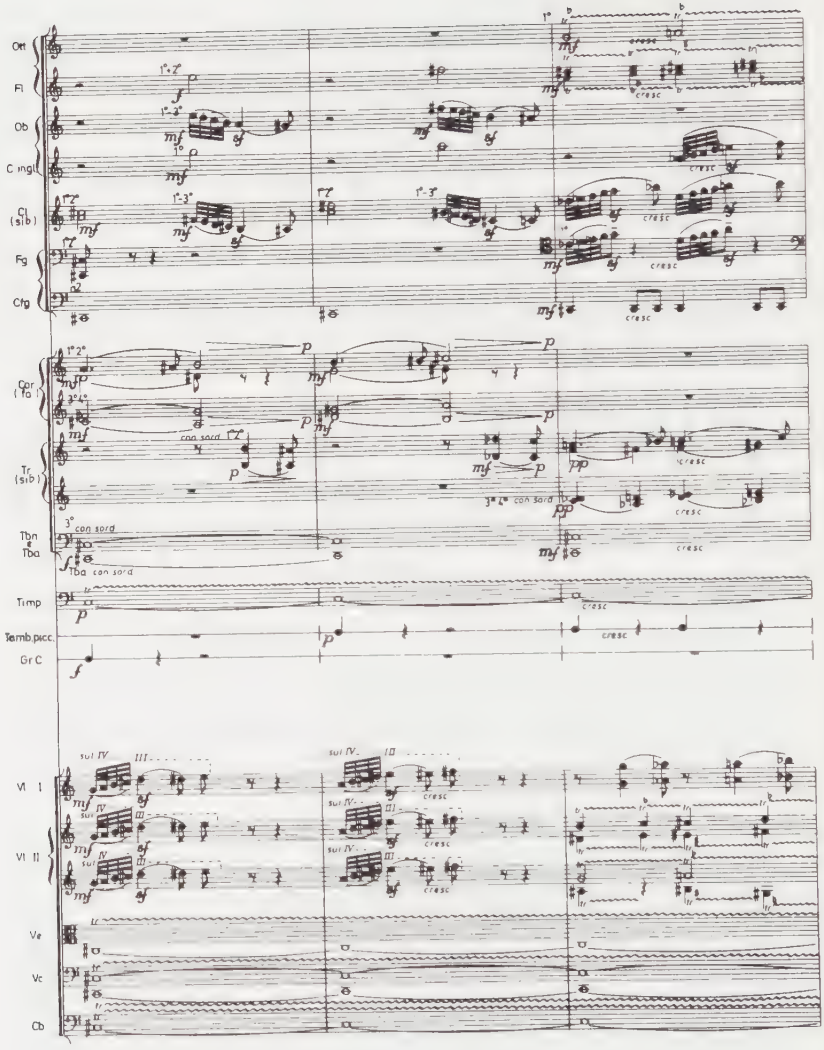
Fl
Ob
Cl (si b)
Fg
Cfg
Cor (fa)
Tamb picc
Arpa
Arpa

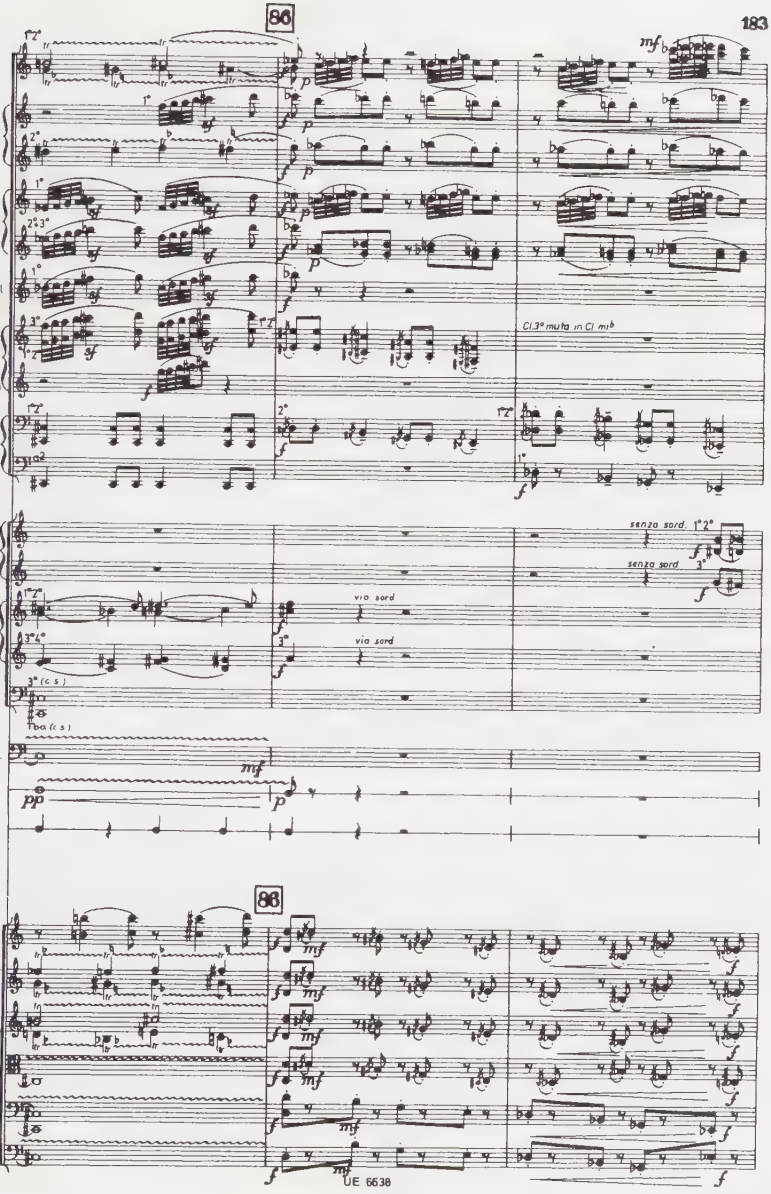
poco a poco più vivo

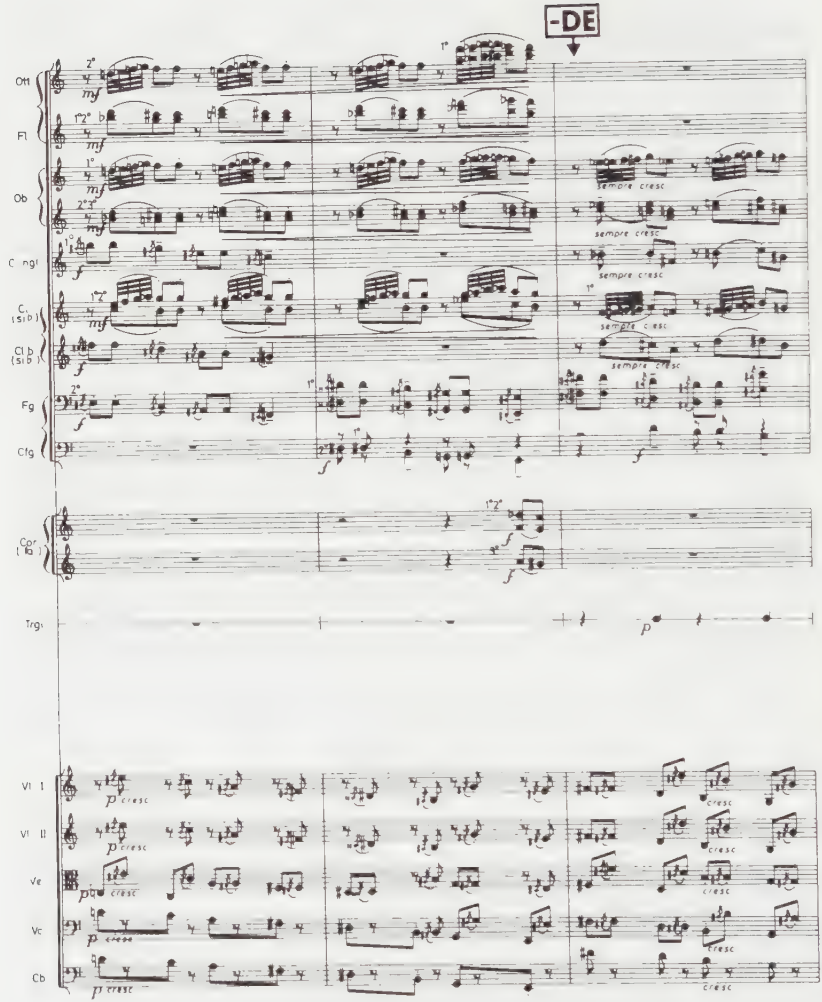
Vl I
Vl II
Ve
Vc
Cb

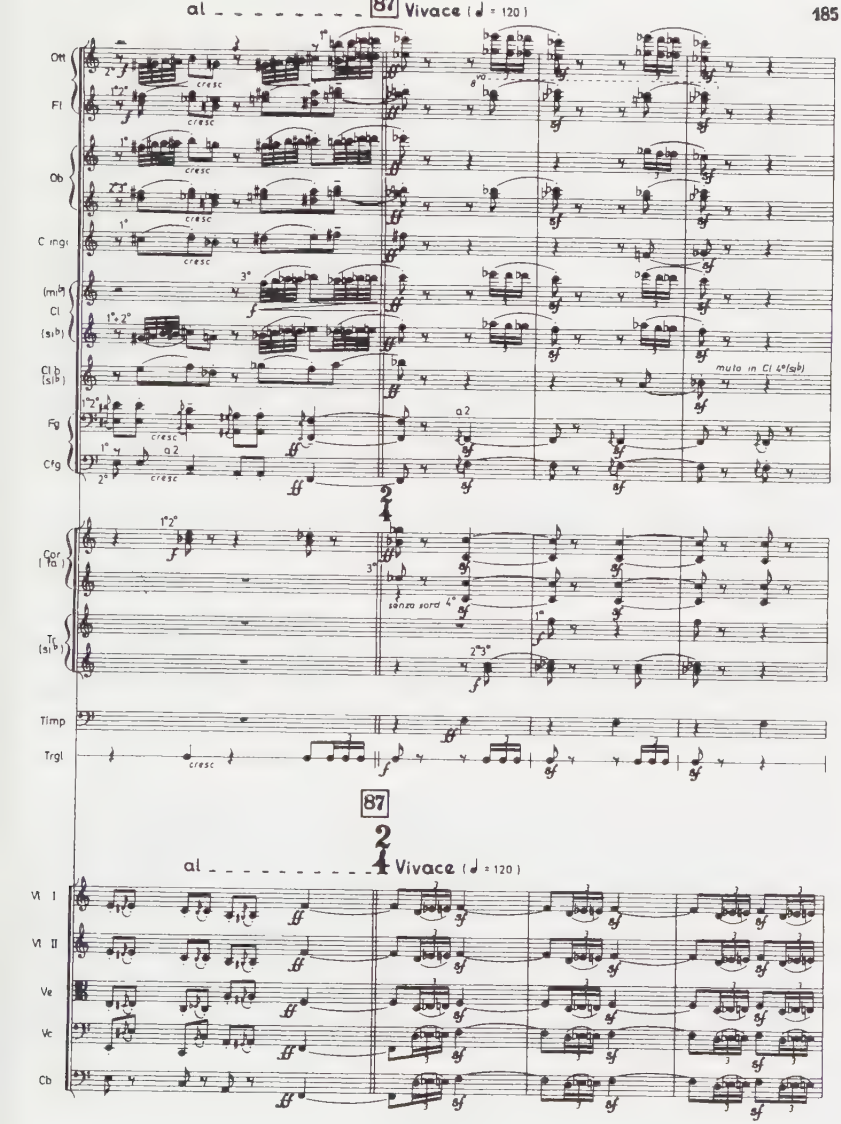

VI
DE
accel
Fl
Ob
Cl
(Si♭)
Fg
Clg
f
f
senza sord
Cor
I fa I
senza sord
Tamb picc
1a
Arpa
2a
Arpa
accel
arco
Vl I
arco
Vl II
Va
Vc
Cb

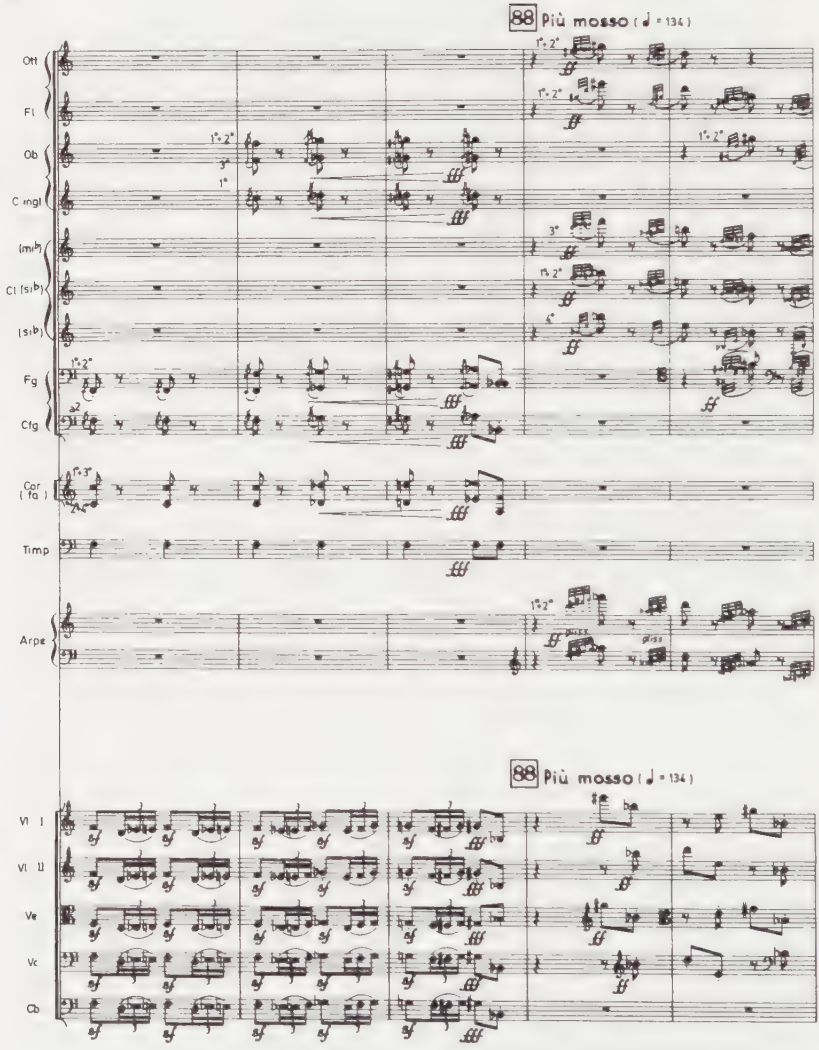

85
Ott
Fl
Ob
C. ingl
Cl (si♭)
Fg
Cfg
Cor (fa)
Timp
Tamb picc
Gr C
Xil
Arpa
85
Vl. I
Vl. II
Va
Vc.
Cb.
arco
sul IV
a 2
cresc
UE 6638

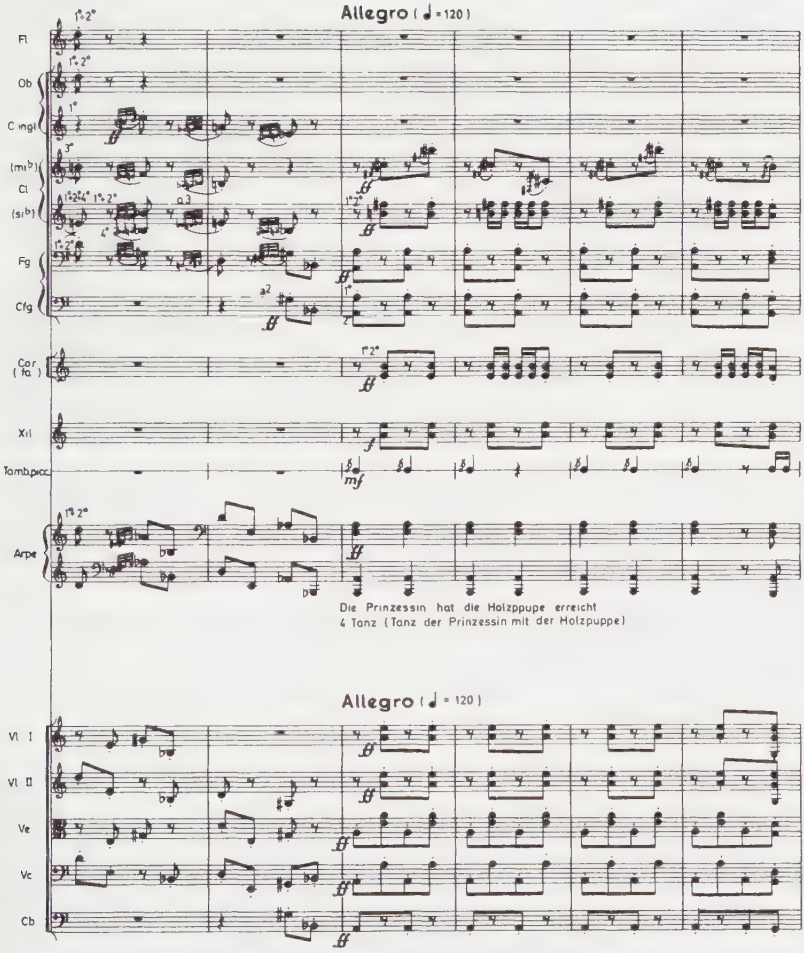

Ott
Fl
Ob
C.ingl.
Cl (sib)
Fg
Cfg
Cor (Fa)
Tr (sib)
Tbn
Tba
Timp
Temb.picc.
Gr C
Vl I
Vl II
Va
Vc
Cb
con sord.
cresc.

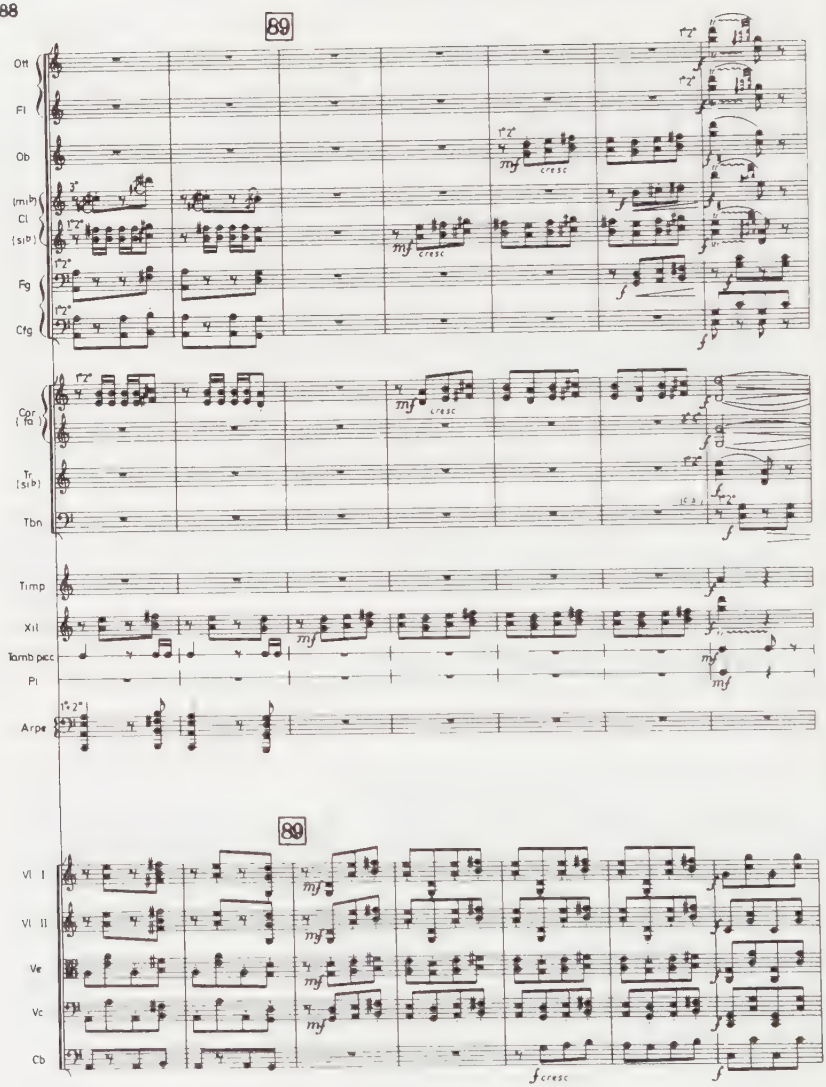

86
Ott
Fl.
Ob.
C. ingl.
Cl. (si♭)
Cl.b. (si♭)
Fg.
Cfg.
Cl.3° muta in Cl mi♭
Cor. (fa)
senza sord.
Tr. (si♭)
via sord.
Tbn.
Tba.
Timp.
Pf.
Gr.C.
86
Vl. I
Vl. II
Ve.
Vc.
Cb.

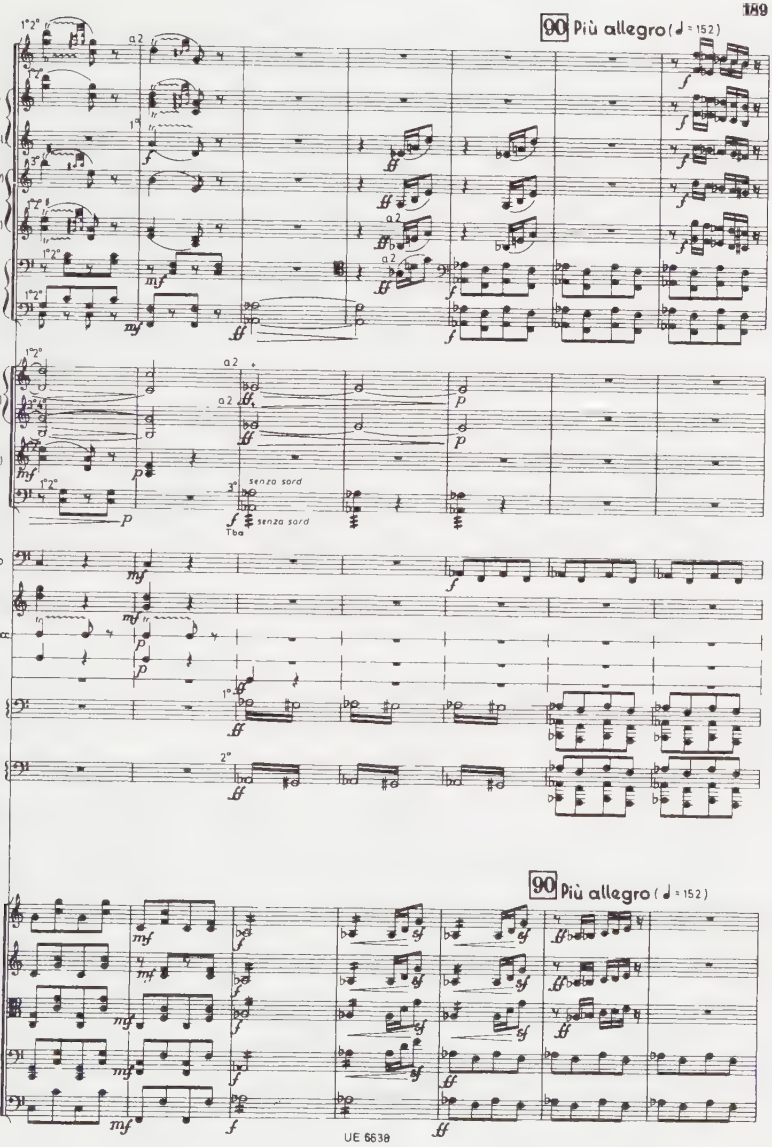

-DE
Ott
Fl
Ob
C. ingl
C. (si♭)
Cl.b (si♭)
Fg
Cfg
Cor (fa)
Trgl
Vl I
Vl II
Va
Vc
Cb
sempre cresc
cresc

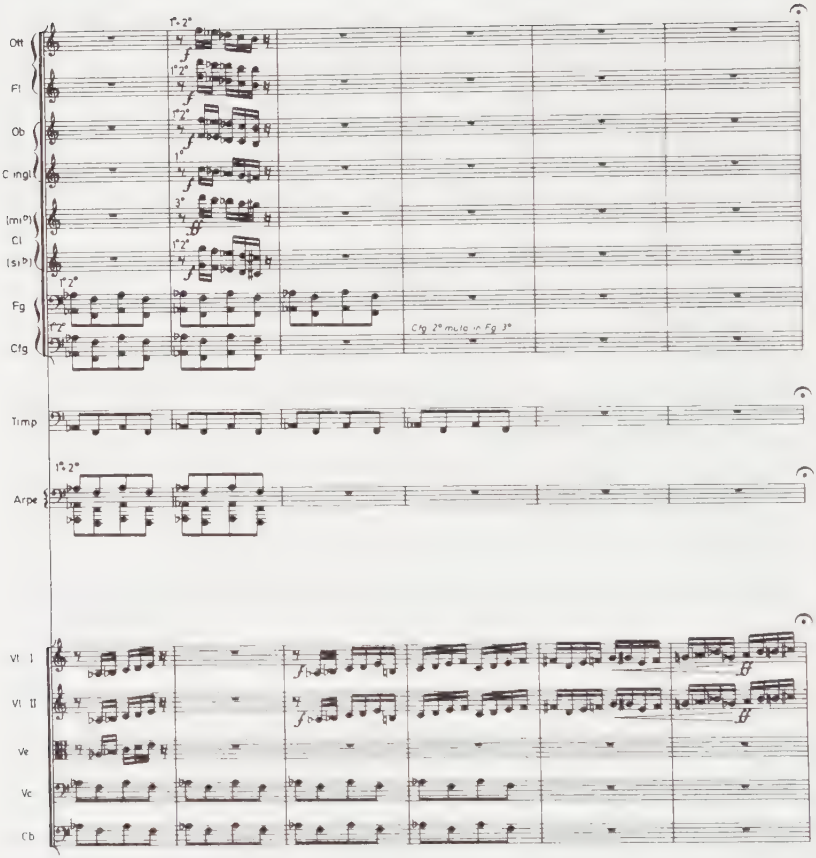

al
87
Vivace (♩ = 120)
Ott
Fl
Ob
C ingl
(mi♭) Cl
(si♭) Cl
Cl b (si♭)
Fg
Cfg
cresc
a2
muta in Cl 4°(si♭)
senza sord
Cor (fa)
Tr (si♭)
Timp
Trgl
87
al
Vivace (♩ = 120)
Vl I
Vl II
Ve
Vc
Cb

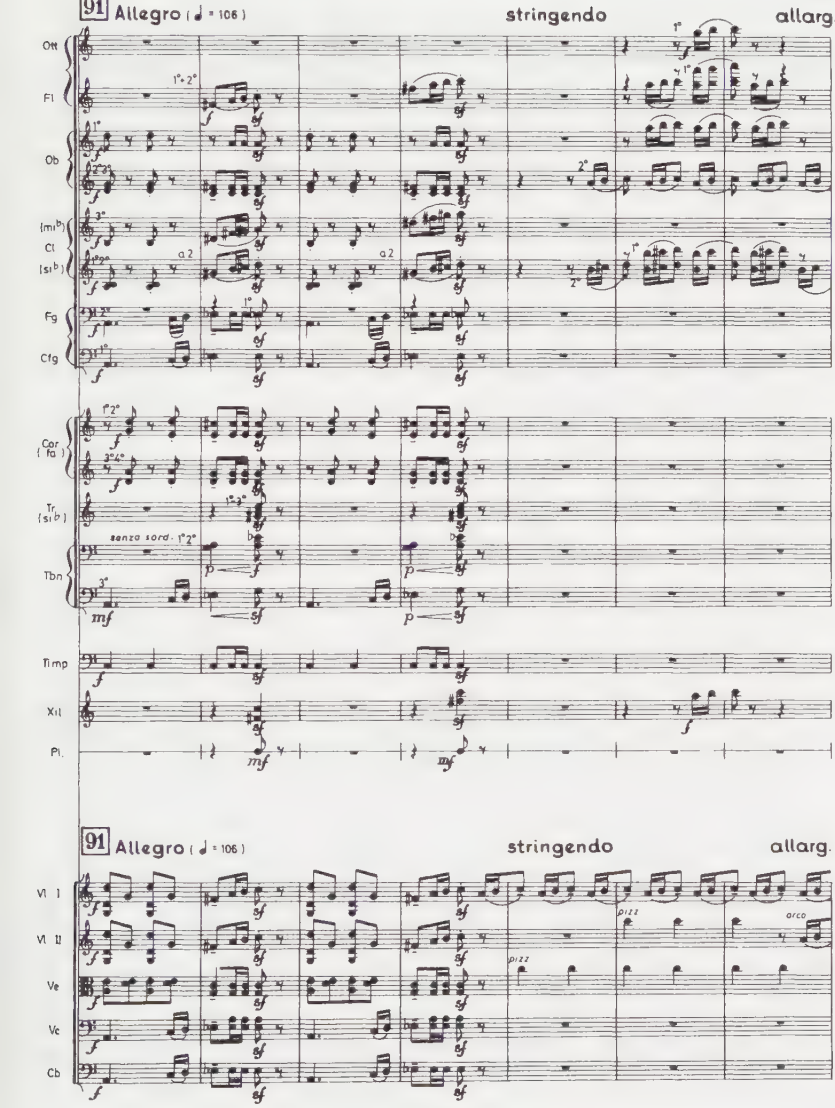

88 Più mosso (♩ = 134)
Ott
Fl
Ob
C.ingl
(mib)
Cl (sib)
(sib)
Fg
Ctg
Cor (fa)
Timp
Arpa
88 Più mosso (♩ = 134)
Vl I
Vl II
Va
Vc
Cb

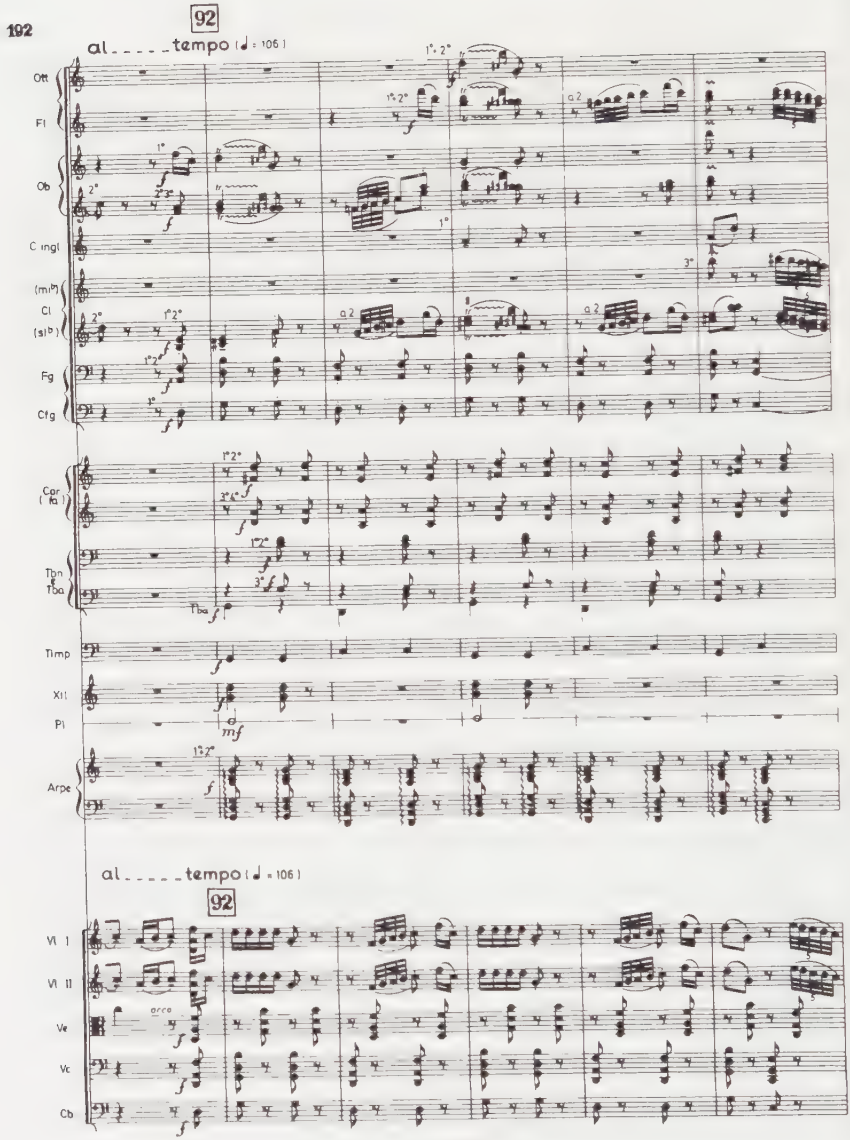

Allegro (♩ = 120)
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor (fa)
Xil
Tamb.picc.
Arpe
Die Prinzessin hat die Holzpupe erreicht
4 Tanz (Tanz der Prinzessin mit der Holzpuppe)
Allegro (♩ = 120)
Vl I
Vl II
Va
Vc
Cb

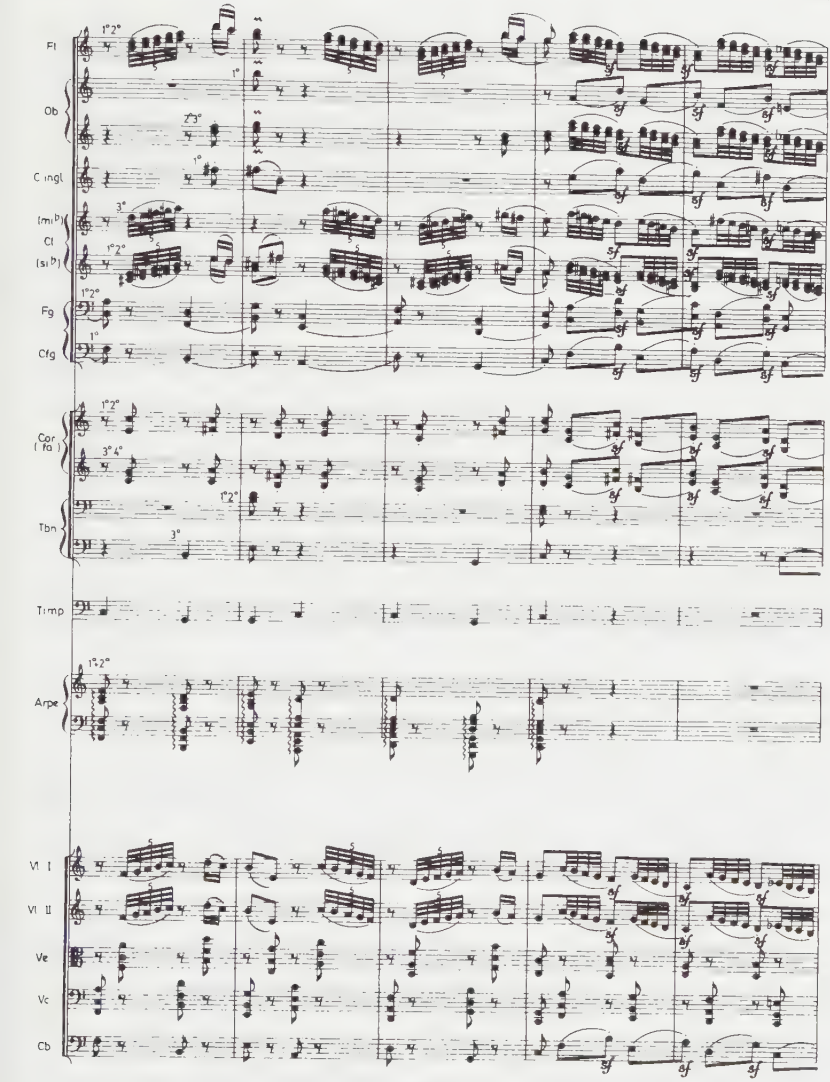

89
Ott
Fl
Ob
(mi♭) Cl
(si♭) Cl
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Timp
Xil
Tamb picc
Pi
Arpe
89
Vl I
Vl II
Ve
Vc
Cb

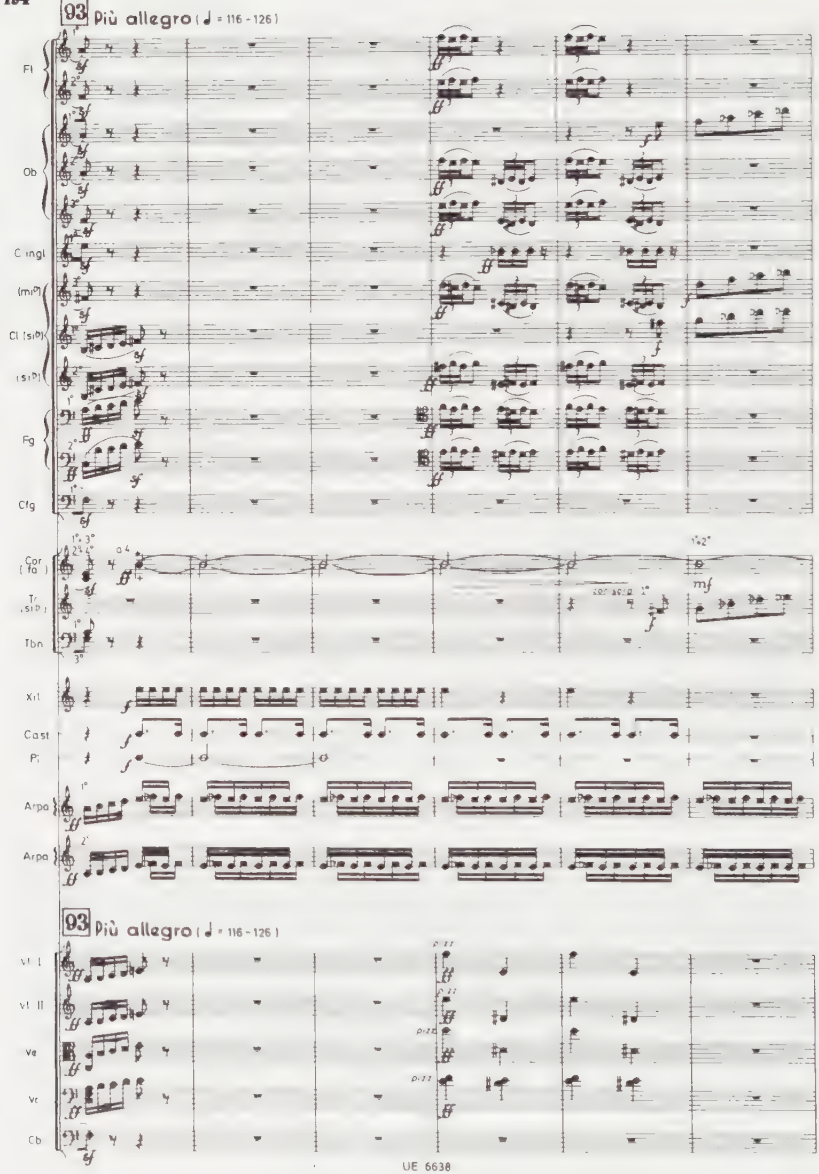

90 Più allegro (♩ = 152)
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
a2
senza sord
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Xil
Tamb piez
Pi
Gr C
Arpe
Arpe
90 Più allegro (♩ = 152)
Vl I
Vl II
Ve
Vc
Cb

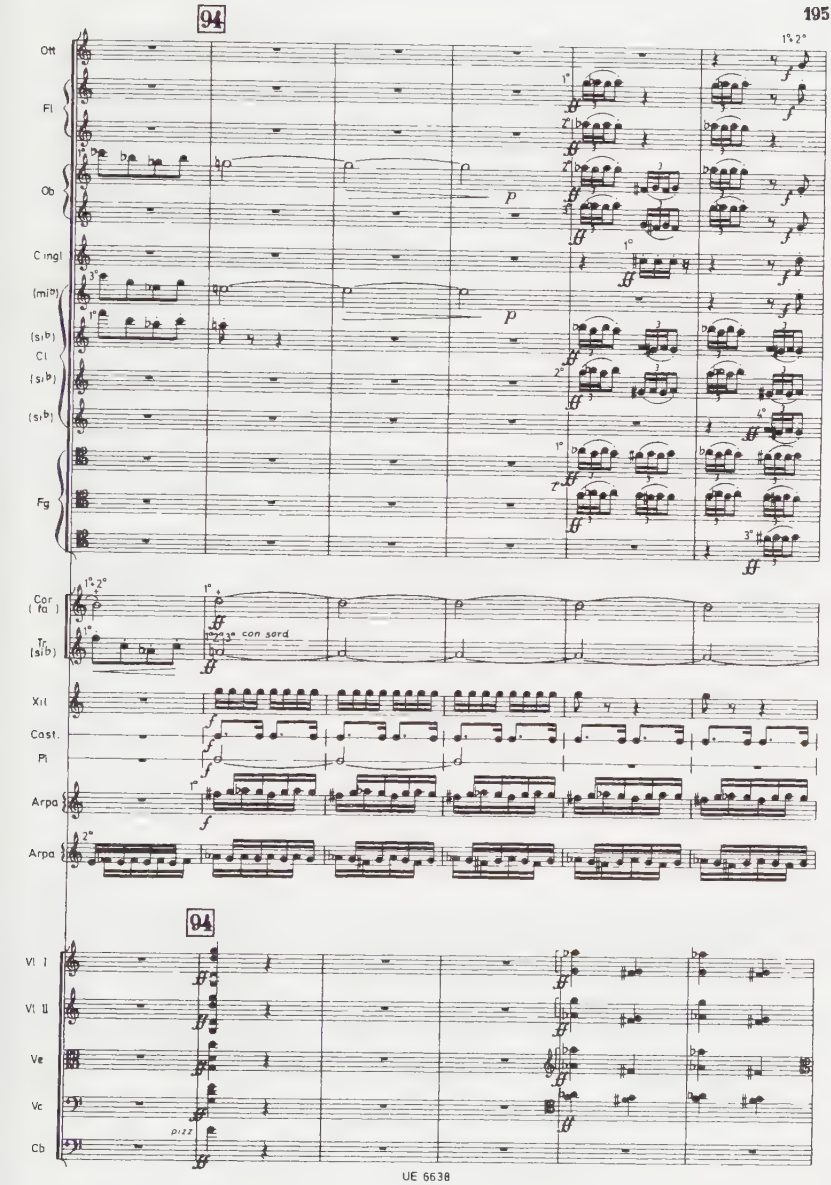

Ott
Fl
Ob
C. ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Timp
Arpe
Vl I
Vl II
Va
Vc
Cb
Cfg 2° mute in Fg 3°

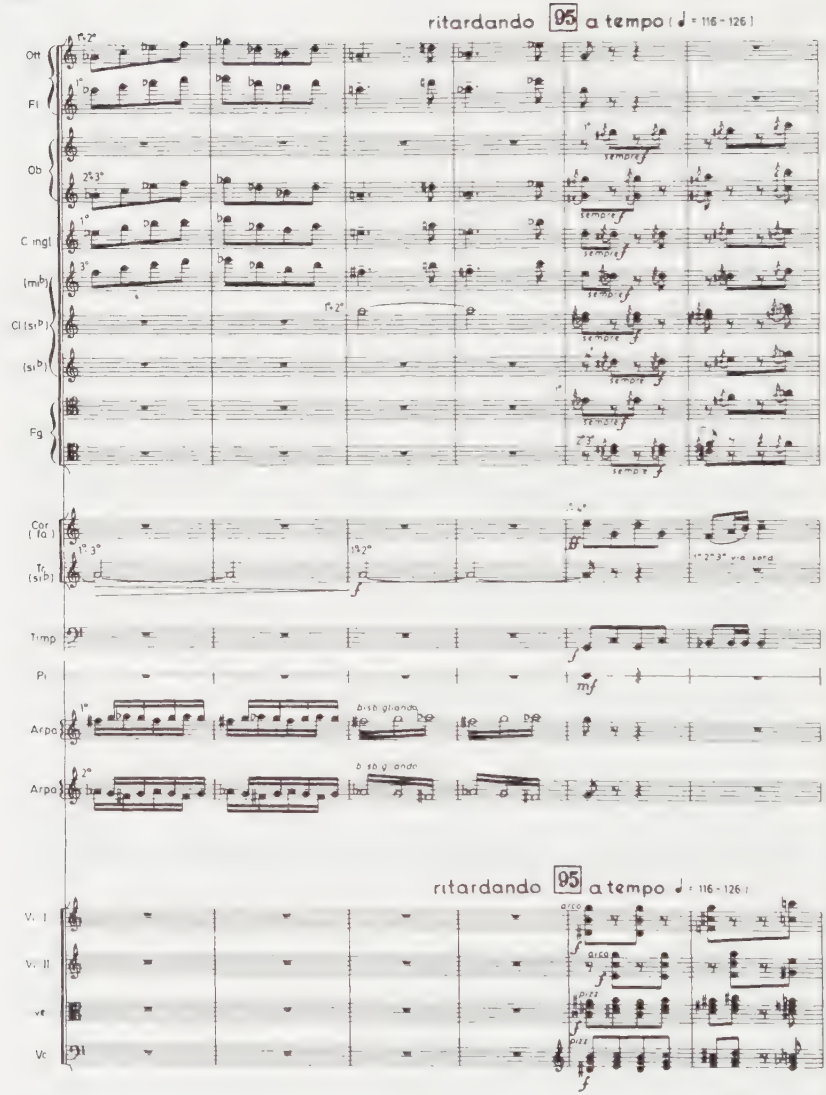

91 Allegro (♩ = 106)
stringendo
allarg.
Ott
Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Ctg
a 2
a 2
Cor
(fa)
Tr
(si♭)
senza sord.
Tbn
Timp
Xil
Pl.
91 Allegro (♩ = 106)
stringendo
allarg.
Vl I
Vl II
Va
Vc
Cb
pizz
pizz
arco

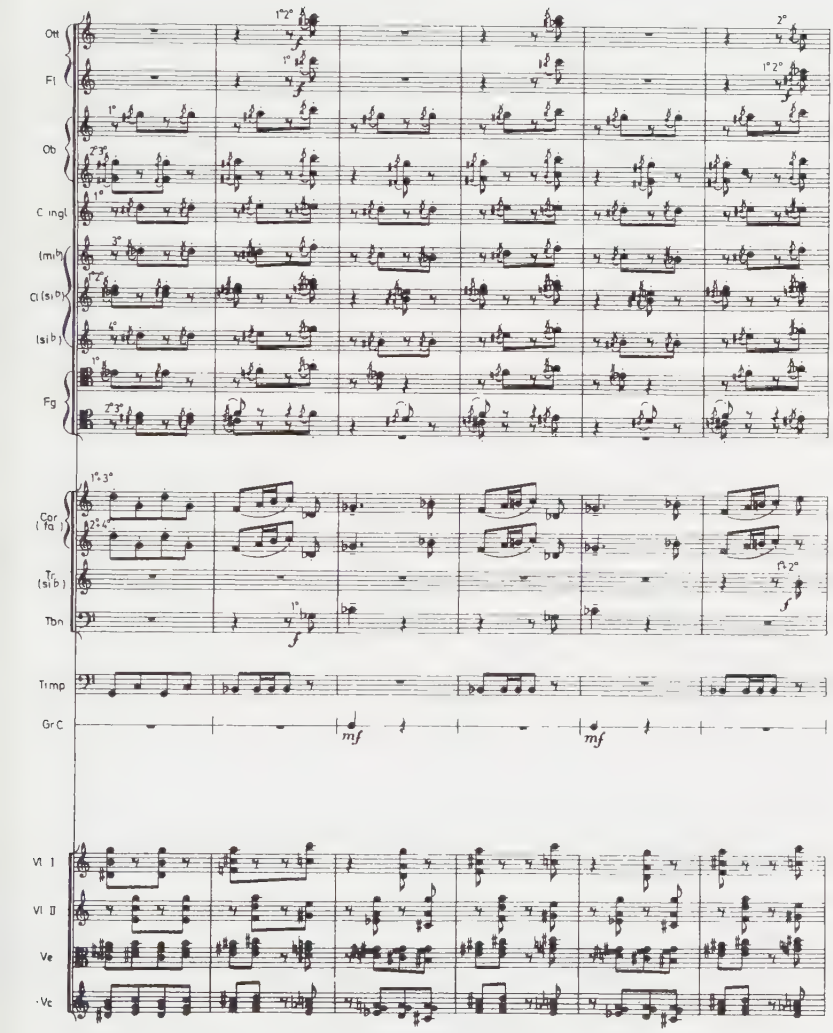

92
al _ _ _ _ tempo (♩ = 106)
Ott
Fl
Ob
C ingl
(mib)
Cl
(sib)
Fg
Ctg
Cor
(fa)
Tpn
Tba
Timp
Xil
Pi
Arpe
al _ _ _ _ tempo (♩ = 106)
92
Vl I
Vl II
arco
Va
Vc
Cb

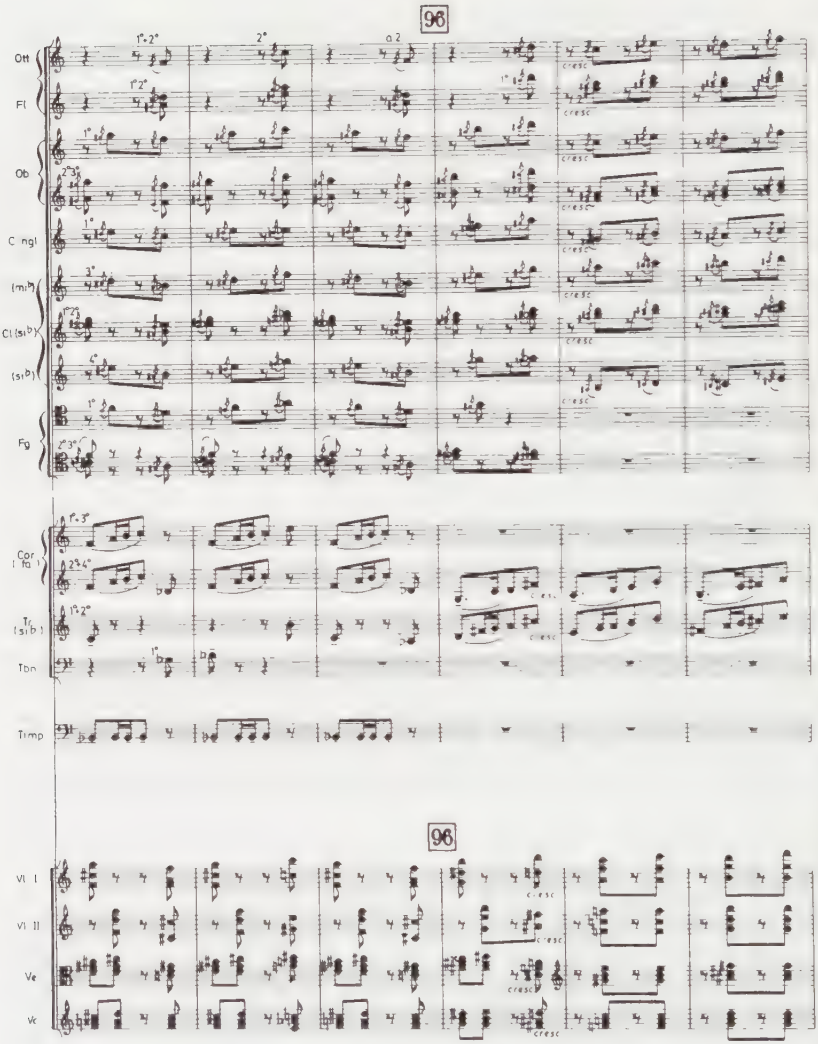

Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(Fa)
Tbn
Timp
Arpe
Vl I
Vl II
Ve
Vc
Cb

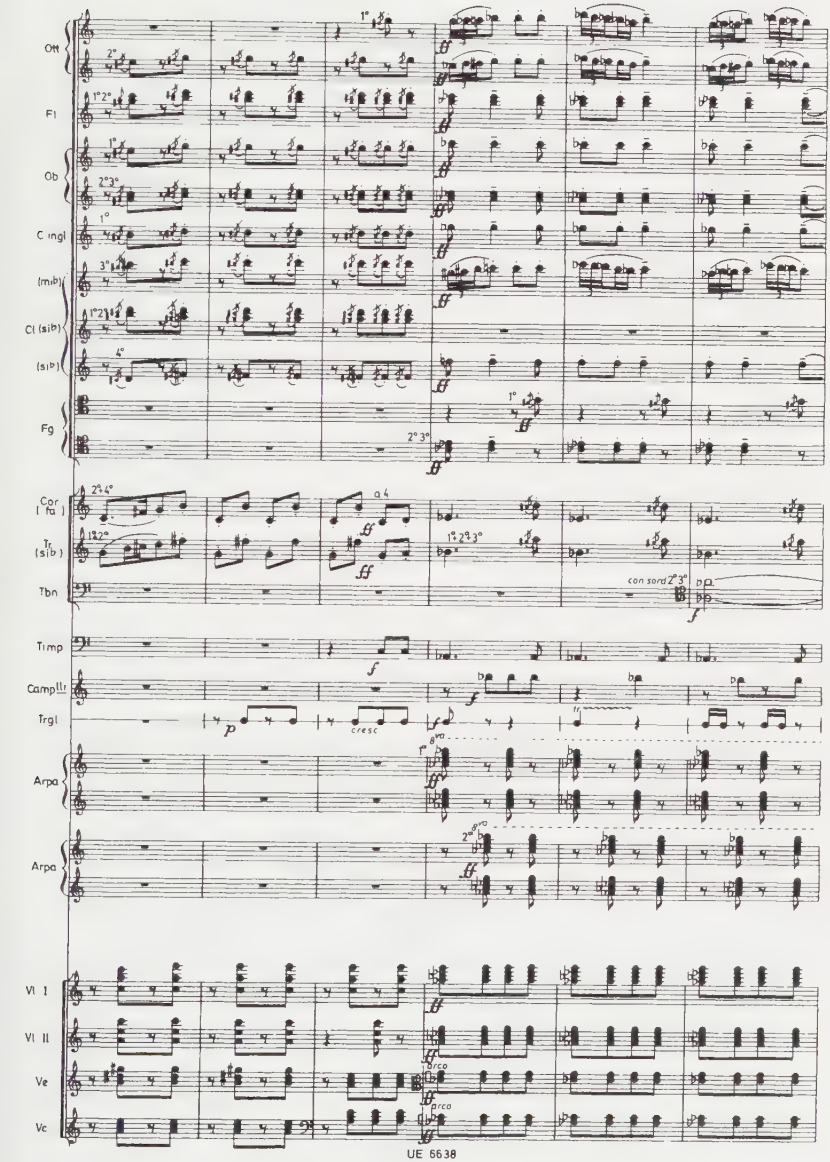

93 Più allegro (♩ = 116 - 126)
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Ctg
Cor (fa)
Tr (si♭)
Tbn
Xil
Cast
Pf
Arpa
Arpa
93 Più allegro (♩ = 116 - 126)
Vl I
Vl II
Va
Vc
Cb
pizz.
pizz.
pizz.

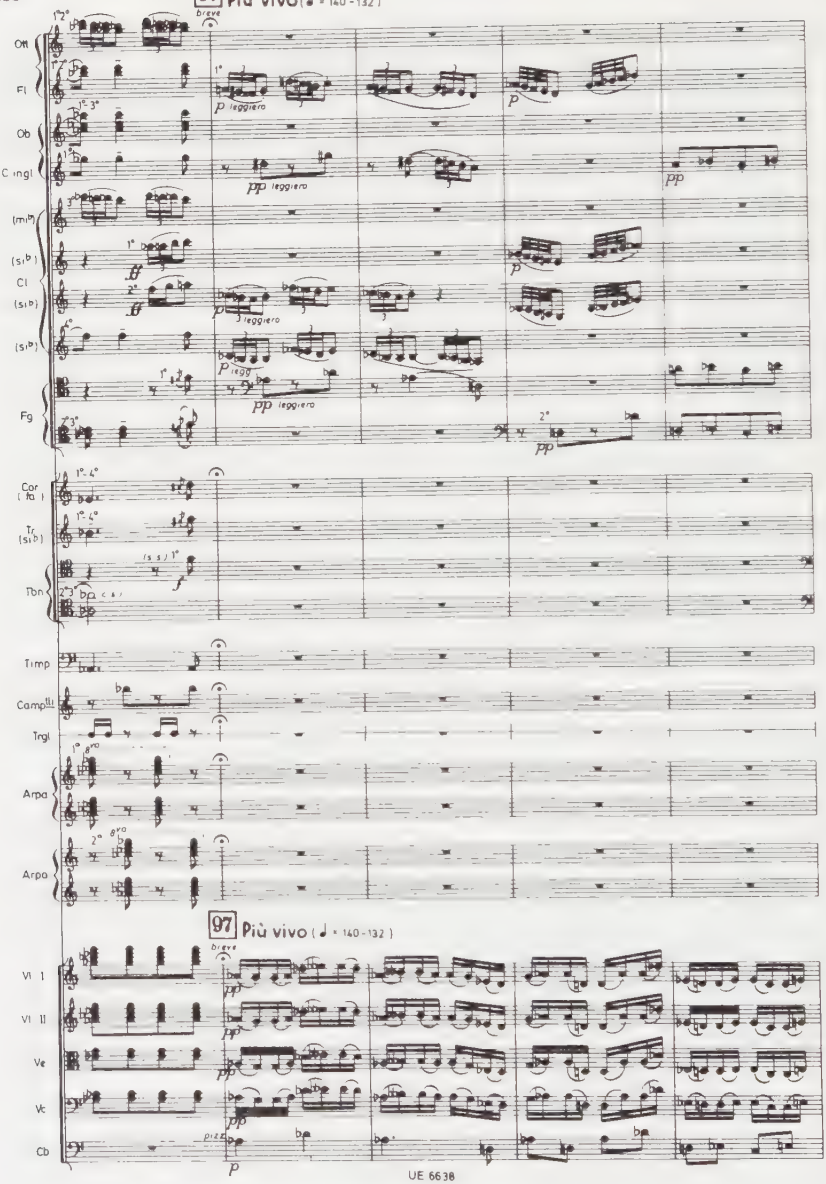

94
Ott
Fl
Ob
C.ingl
(mi♭)
(si♭)
Cl
(si♭)
(si♭)
Fg
Cor (fa)
Tr (si♭)
con sord
Xil
Cast.
Pi
Arpa
Arpa
94
Vl I
Vl II
Ve
Vc
Cb
pizz

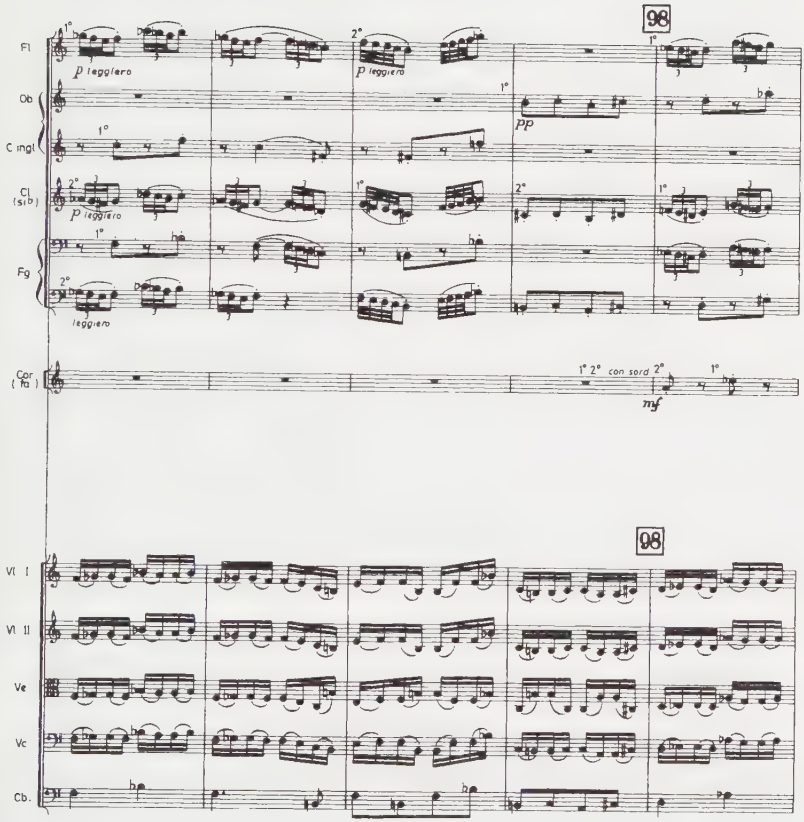

ritardando 95 a tempo (♩ = 116 - 126)
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cor (Fa)
Tr (si♭)
Timp
Pi
Arpa
Arpa
ritardando 95 a tempo ♩ = 116 - 126
Vl. I
Vl. II
Va
Vc

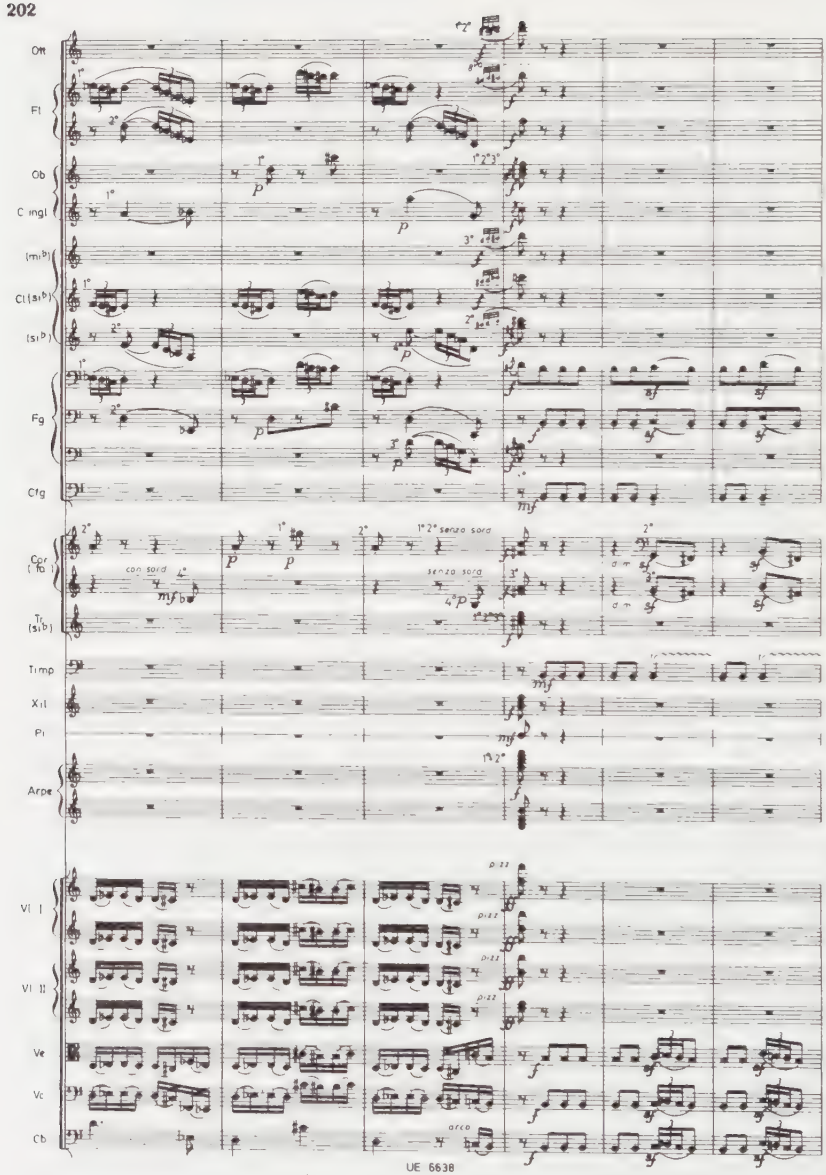

Ott
Fl
Ob
C ingl
(mib)
Cl (sib)
(sib)
Fg
Cor (fa)
Tr (sib)
Tbn
Timp
Gr C
Vl I
Vl II
Ve
Vc

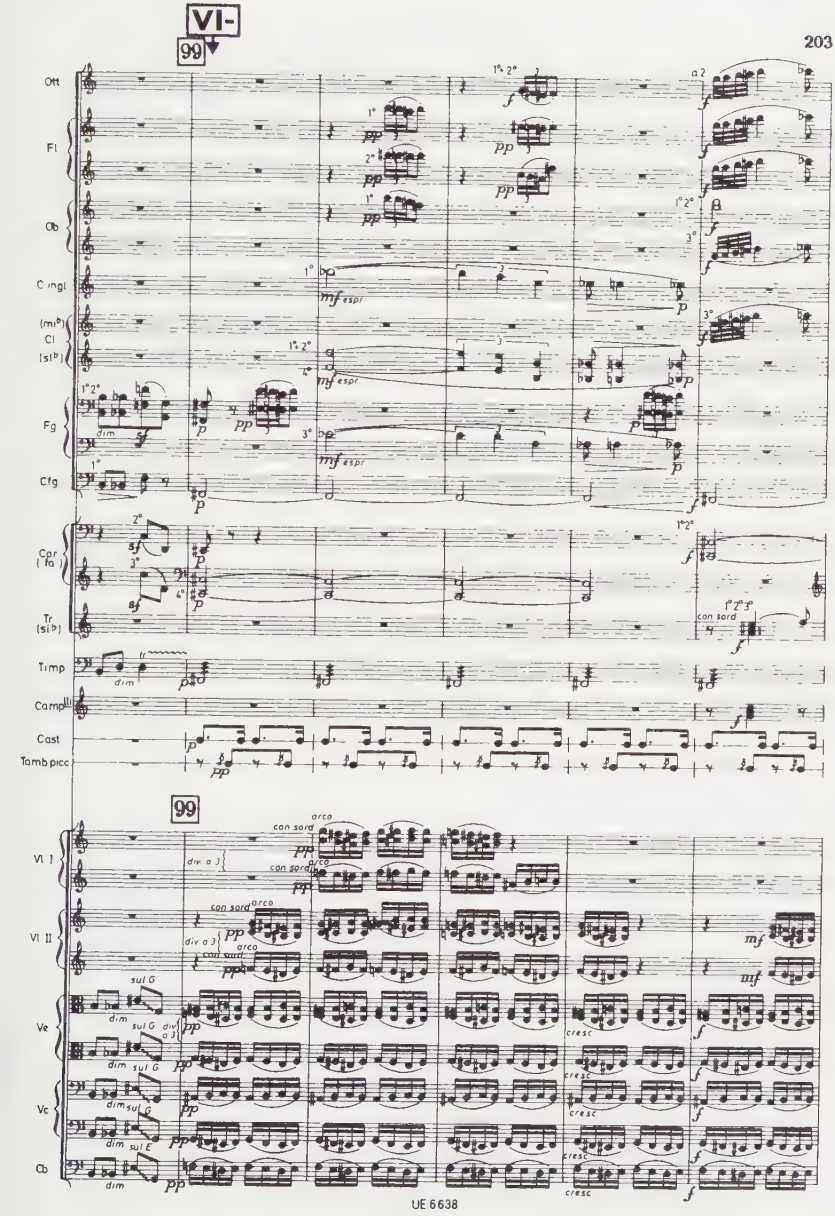

96
Ott
Fl
Ob
C. ngl
(mib)
Cl (si b)
(si b)
Fg
Cor (fa)
Tr (si b)
Tbn
Timp
96
Vl. I
Vl. II
Va
Vc
cresc

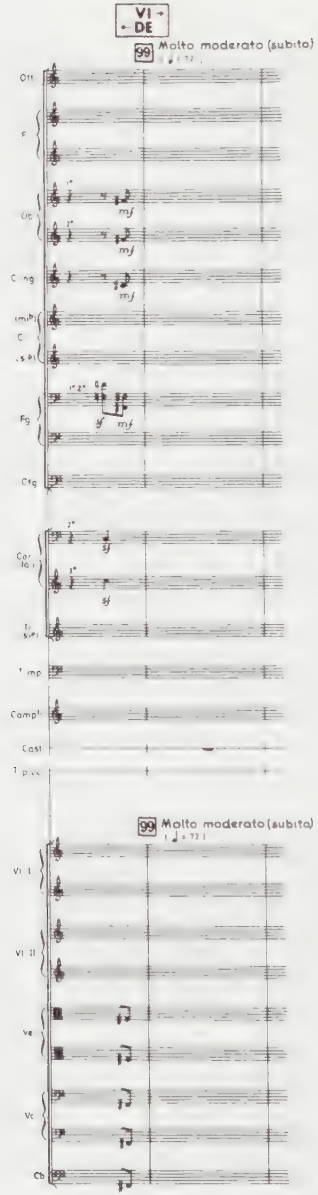

Ott
Fl
Ob
C.ingl
(mib)
Cl (sib)
(sib)
Fg
Cor (fa)
Tr (sib)
Tbn
Timp
Campli
Trgl
Arpa
Arpa
Vl I
Vl II
Ve
Vc
cresc
arco
arco

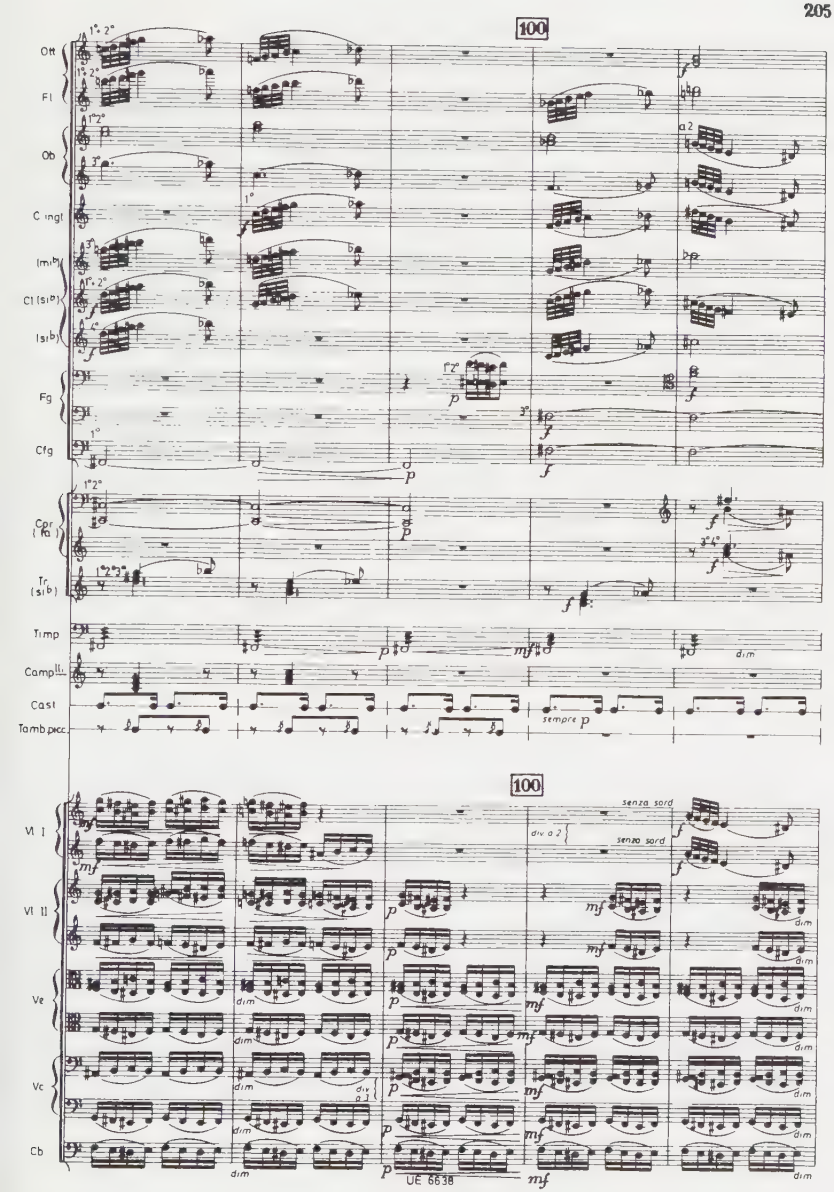

97 Più vivo (♩ = 140 - 132)
Più vivo (♩ = 140 - 132)
Ott
Fl
Ob
C.ingl
Cl
Fg
Cor (fa)
Tr (si♭)
Tbn
Timp
Campli
Trgl
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
breve
leggiero
pizz.


98
Fl
Ob
C.ingl
Cl. (si♭)
Fg
Cor (fa)
p leggiero
pp
mf
con sord
Vl I
Vl II
Va
Vc
Cb.


Ott
Fl
Ob
C.ingl
(mi♭)
Cl(si♭)
(si)
Fg
Ctg
Cor (fa)
Tr (si♭)
Timp
Xil
Pi
Arpe
VI I
VI II
Ve
Vc
Cb
con sord.
senza sord.
arco

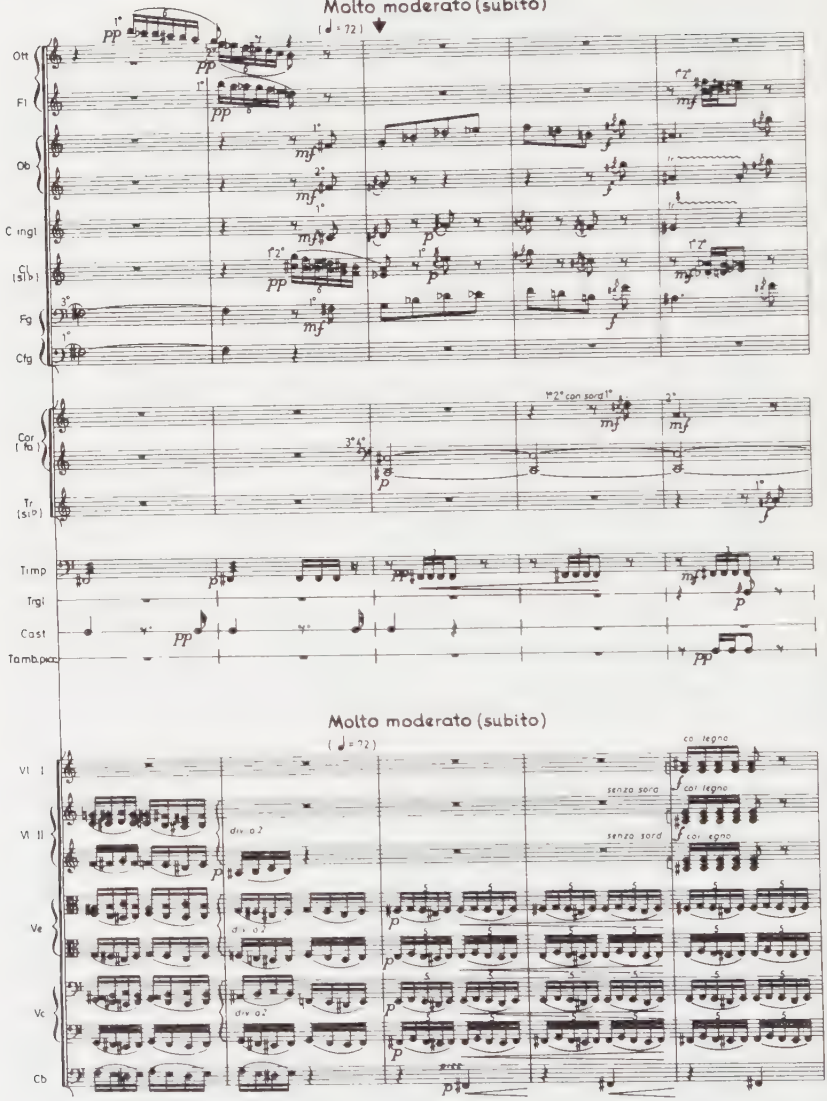

VI-
99
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Timp
Campli
Cast
Tamb picc
99
VI I
VI II
Ve
Vc
Cb
arco
con sord
div a 3
sul G
dim
cresc

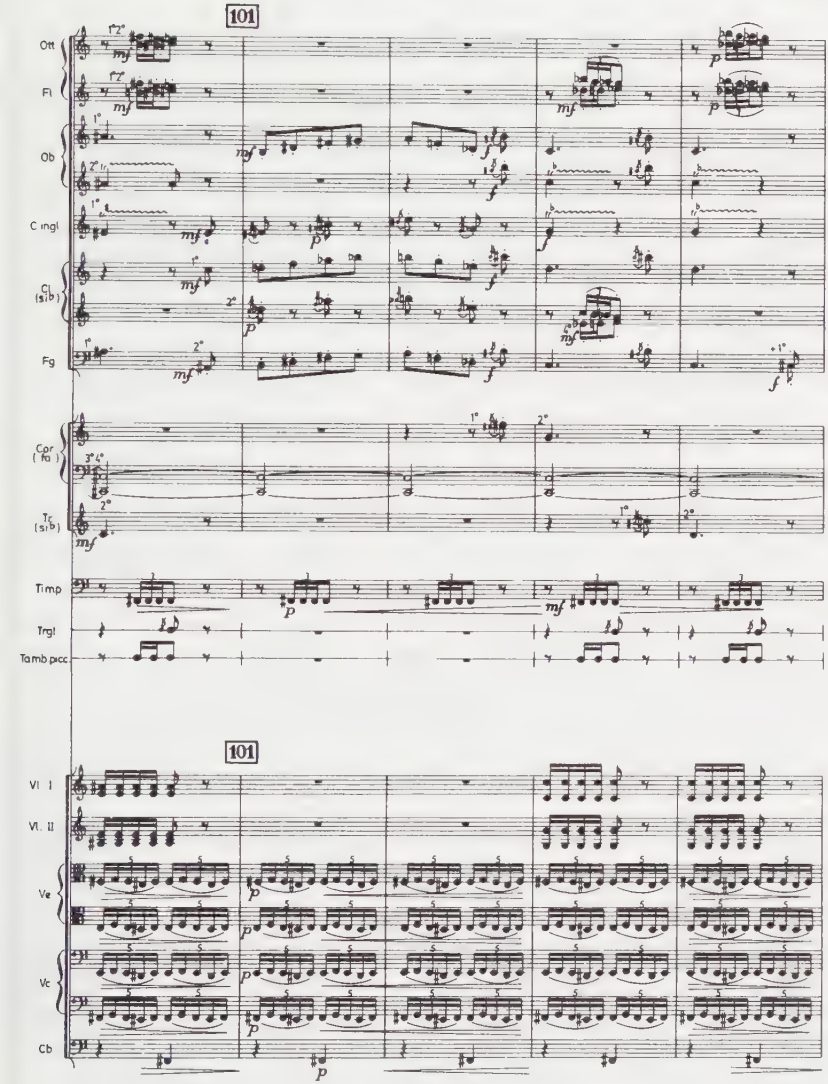

VI →
← DE
99
Molto moderato (subito)
Ott
F
Ob I
Ob II
C. ng
(mPt)
C.
(S.D.)
Fg
Ctg
Cor
Ia I
Tr
Sib I
Timp
Campt
Cast
Tpte
99
Molto moderato (subito)
Vl I
Vl II
Va
Vc
Cb

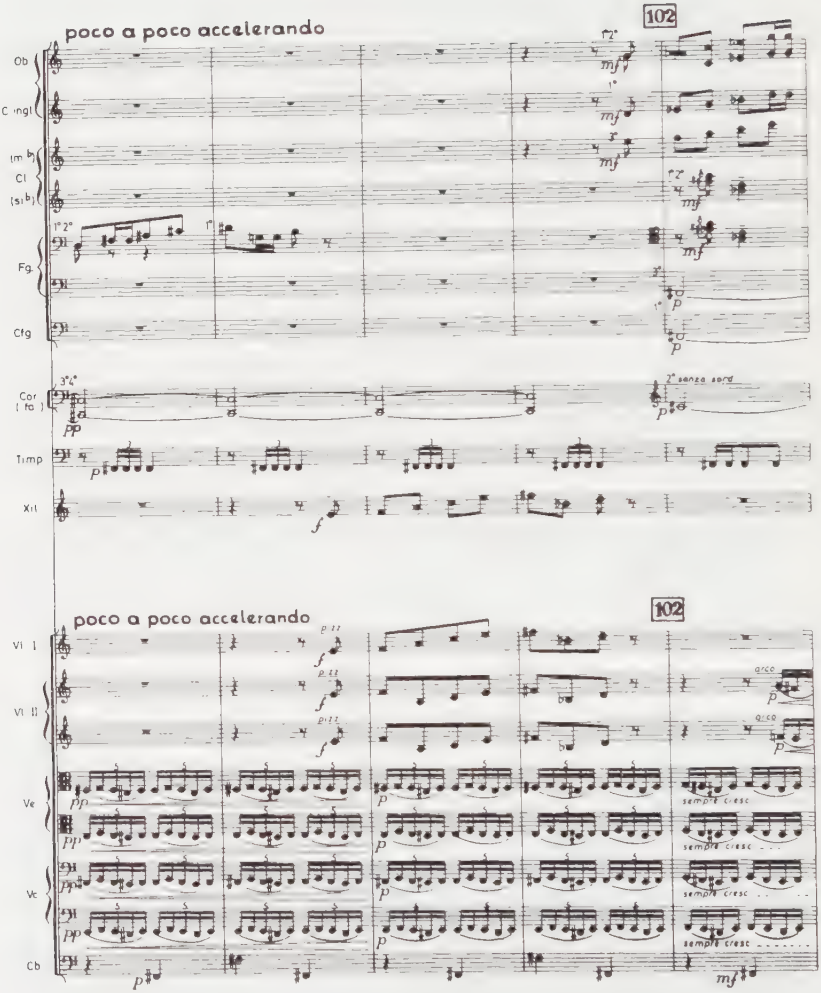

100
Ott
Fl
Ob
C.ingl
Imib
Cl (si♭)
Isib
Fg
Cfg
Cor (Fa)
Tr (si♭)
Timp
Campli.
Cast
Tamb.picc.
sempre p
100
Vl I
Vl II
Va
Vc
Cb
senza sord
div. a 2
UE 6638

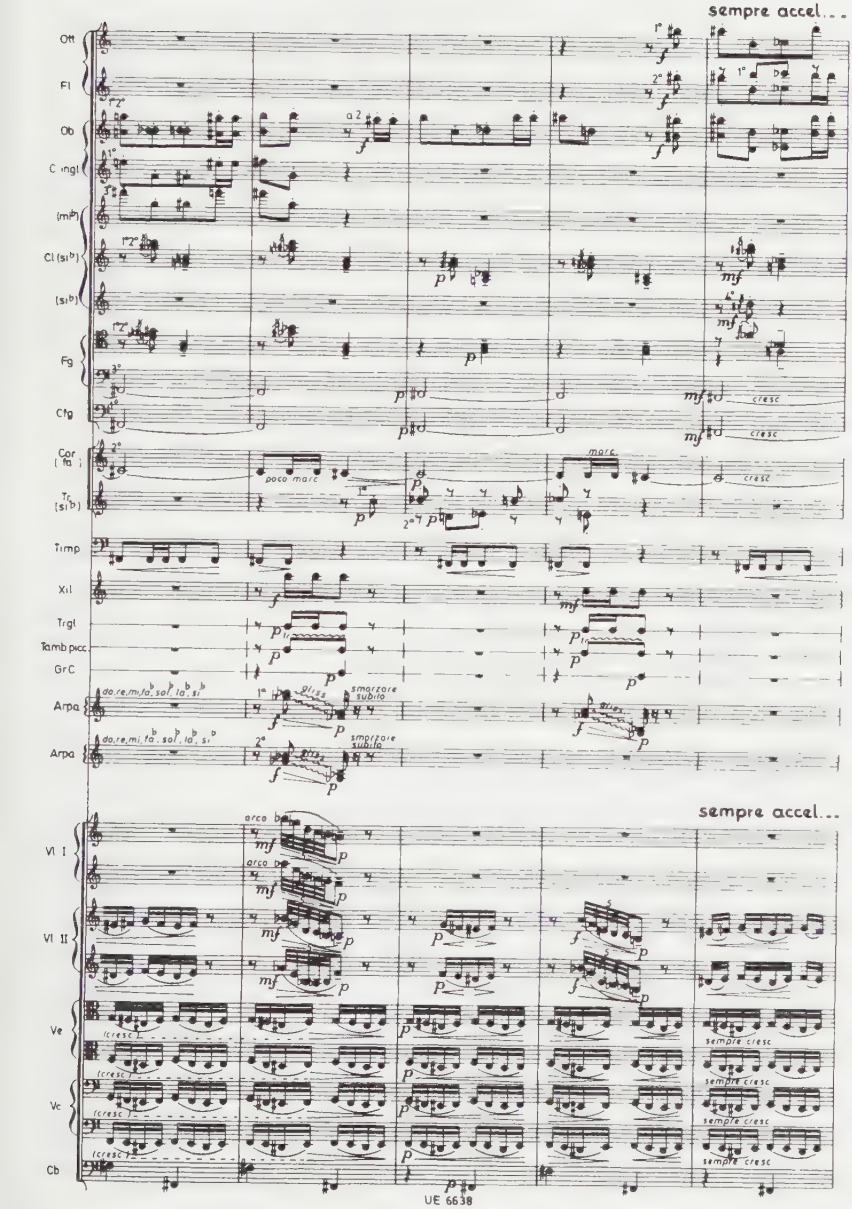
-DE

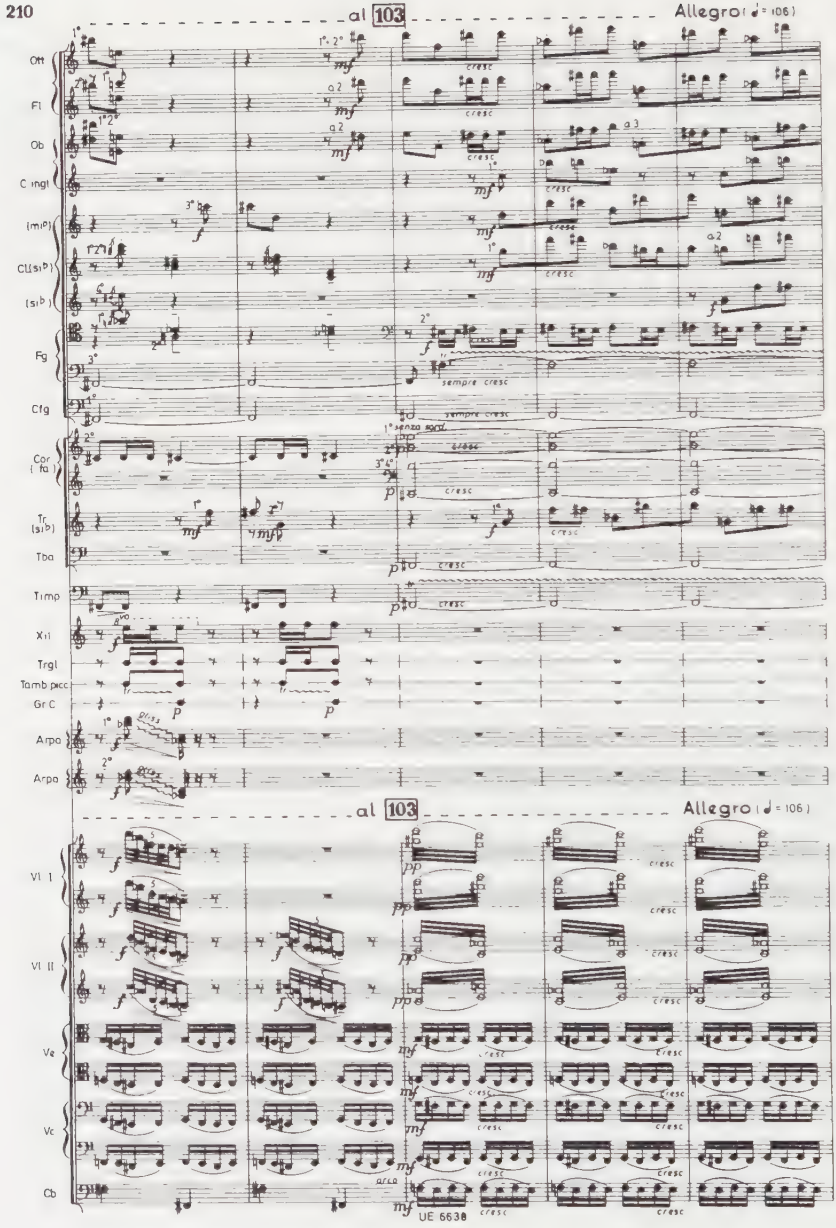
Molto moderato (subito)

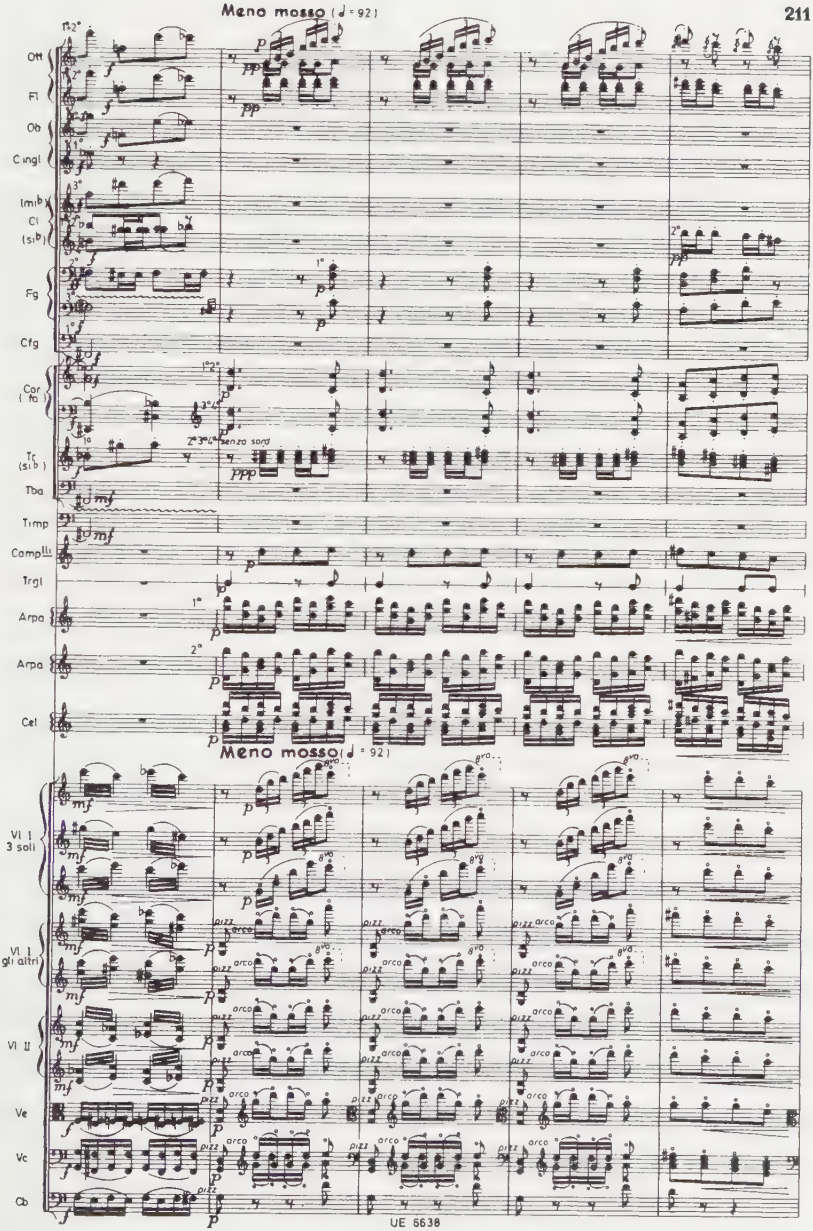



101
Ott
Fl
Ob
C ingl
Cl (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
Trgl
Tamb picc
101
Vl. I
Vl. II
Ve
Vc
Cb

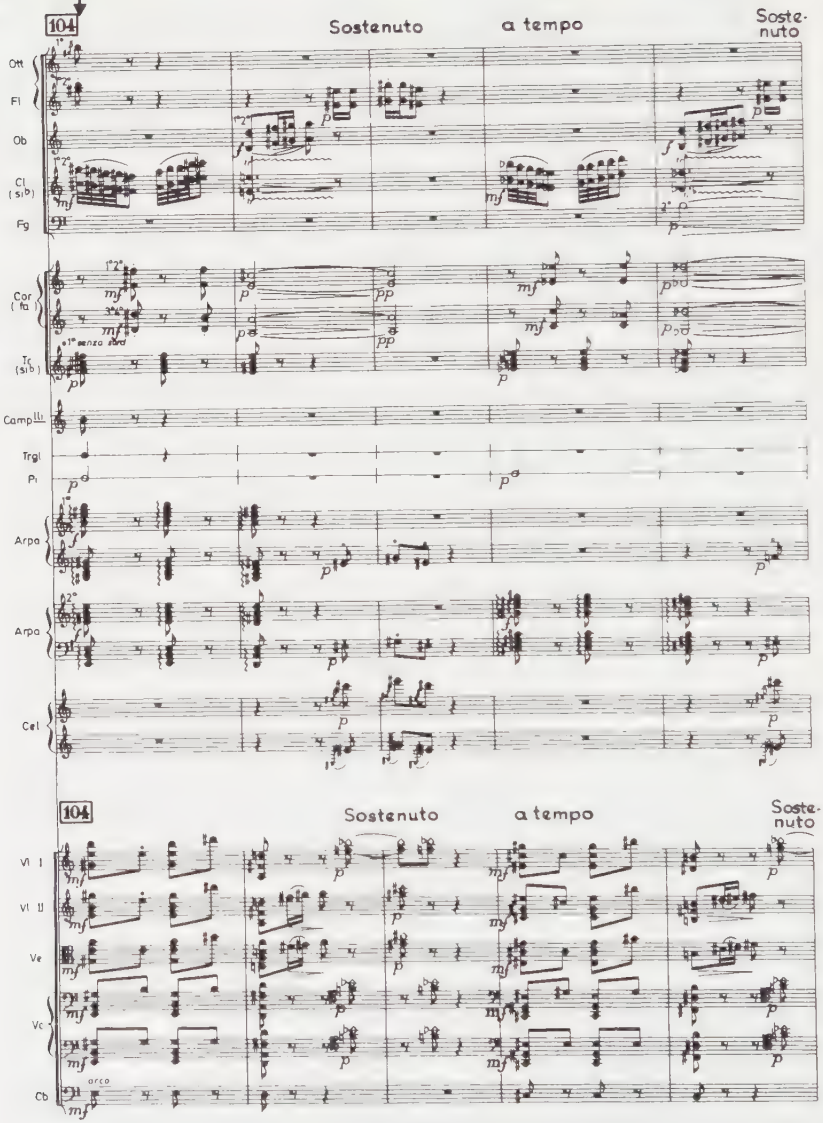

poco a poco accelerando
102
Ob
C. ingl
Cl
Fg.
Cfg
Cor
Timp
Xil
poco a poco accelerando
102
Vl I
Vl II
Ve
Vc
Cb
arco
sempre cresc

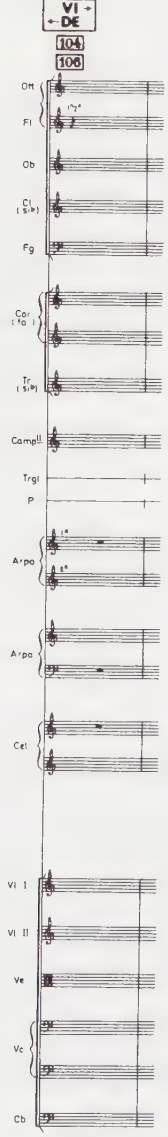

sempre accel...
Ott
Fl
Ob
C.ingl
(mib)
Cl (sib)
(sib)
Fg
Cfg
Cor (fa)
Tr (sib)
Timp
Xil
Trgl
Tamb picc
GrC
Arpa
Arpa
poco marc
marc
cresc
gliss
smorzare subito
do,re,mi,fa,sol,la,si
sempre accel...
Vl I
Vl II
Ve
Vc
Cb
arca
cresc
sempre cresc

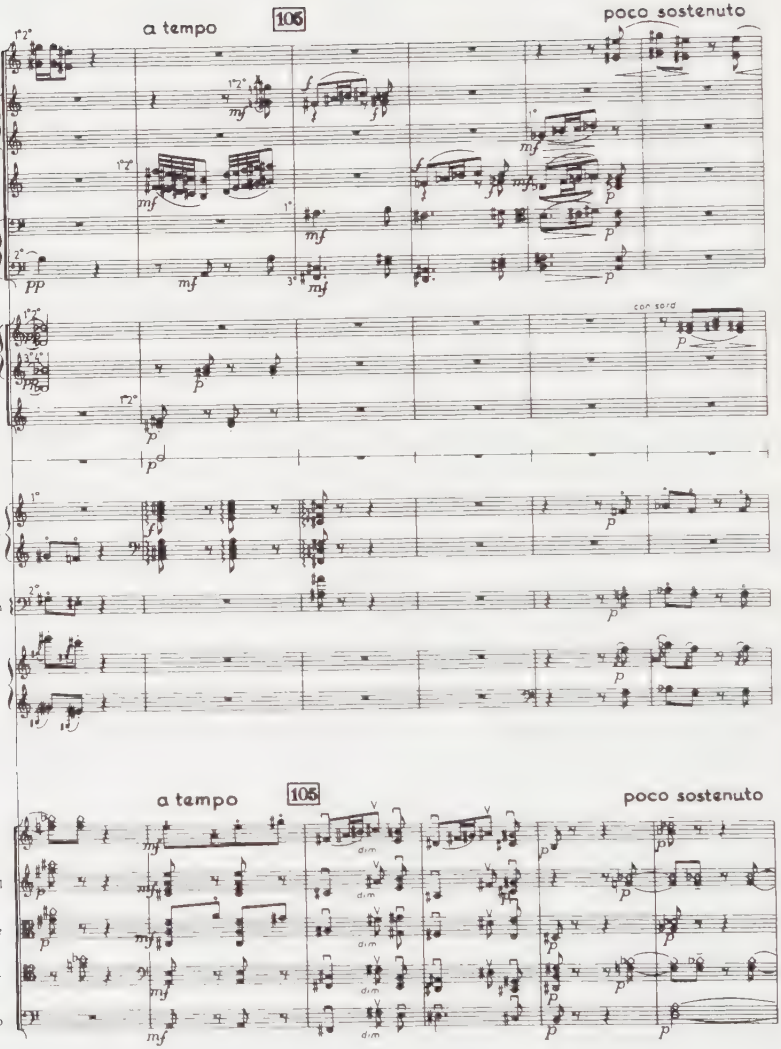

al 103
Allegro (♩ = 106)
Ott
Fl
Ob
C.ingl
(mi♭)
Cl(si♭)
(si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tba
Timp
Xil
Trgl
Tamb picc
Gr C
Arpa
Arpa
al 103
Allegro (♩ = 106)
Vl I
Vl II
Va
Vc
Cb
UE 6638


Meno mosso (♩ = 92)
Ott
Fl
Ob
C.ingl
Imib
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Tba
Timp
Camp
Trgl
Arpa
Arpa
Cel
senza sord
Meno mosso (♩ = 92)
Vl I
3 soli
Vl I
gli altri
Vl II
Ve
Vc
Cb
arco
pizz

VI-

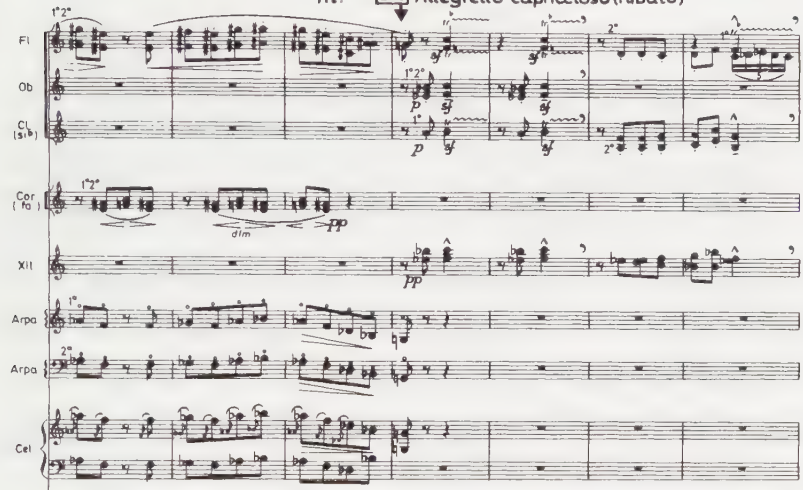

104
Sostenuto
a tempo
Soste-
nuto
Ott
Fl
Ob
Cl
(si♭)
Fg
Cor
(fa)
Tr
(si♭)
1° senza sord
Comp
Trgl
Pi
Arpa
Arpa
Cel
104
Sostenuto
a tempo
Soste-
nuto
Vl I
Vl II
Ve
Vc
Cb
arco


VI
DE
104
106
OH
Fl
Ob
Cl
(si♭)
Fg
Cor
(fa)
Tr
(si♭)
Camp!!
Trgl
P
Arpa
Arpa
Cel
VI I
VI II
Ve
Vc
Cb

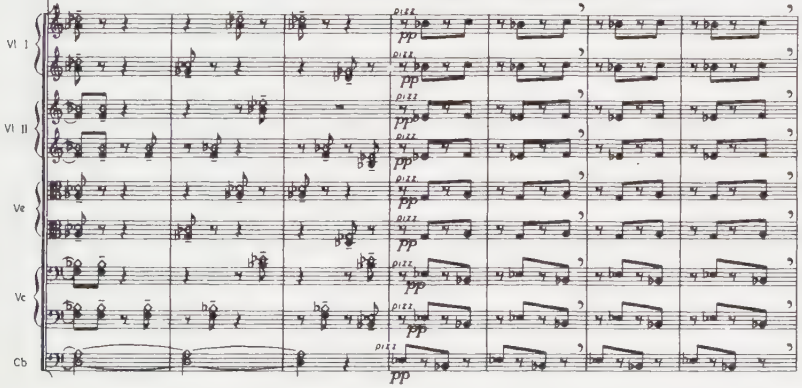

a tempo
105
poco sostenuto
Fl
Ob
C.ingl.
Cl. (si♭)
Fg
Cor (fa)
Tr. (si♭)
Pt
Arpa
Arpa
Cel
con sord.
a tempo
105
poco sostenuto
Vl. I
Vl. II
Ve
Vc
Cb
dim.

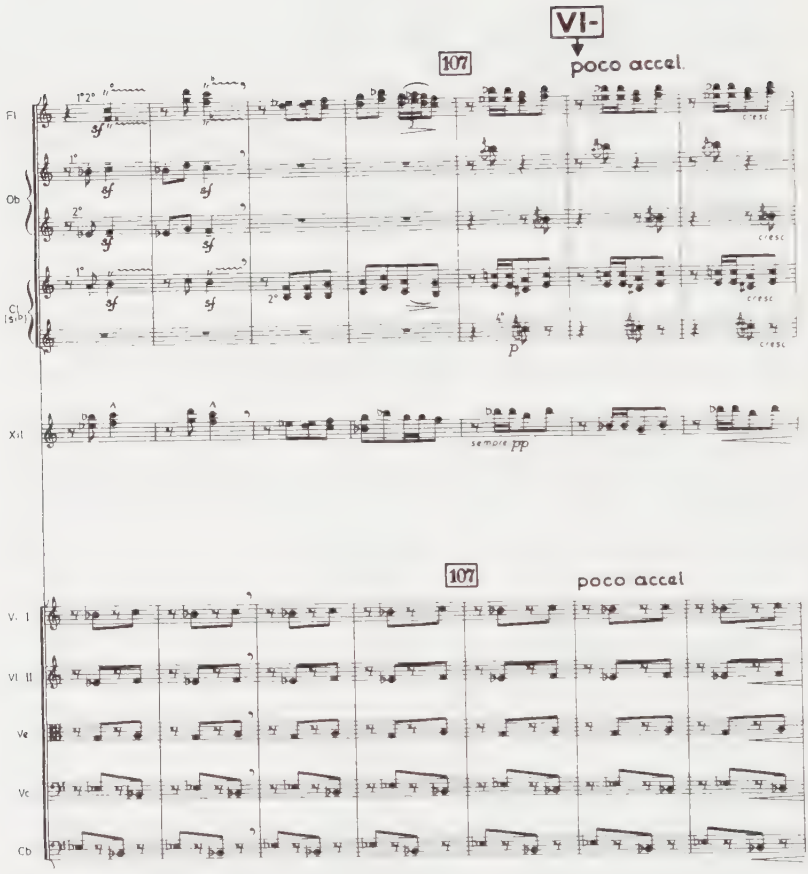
-DE

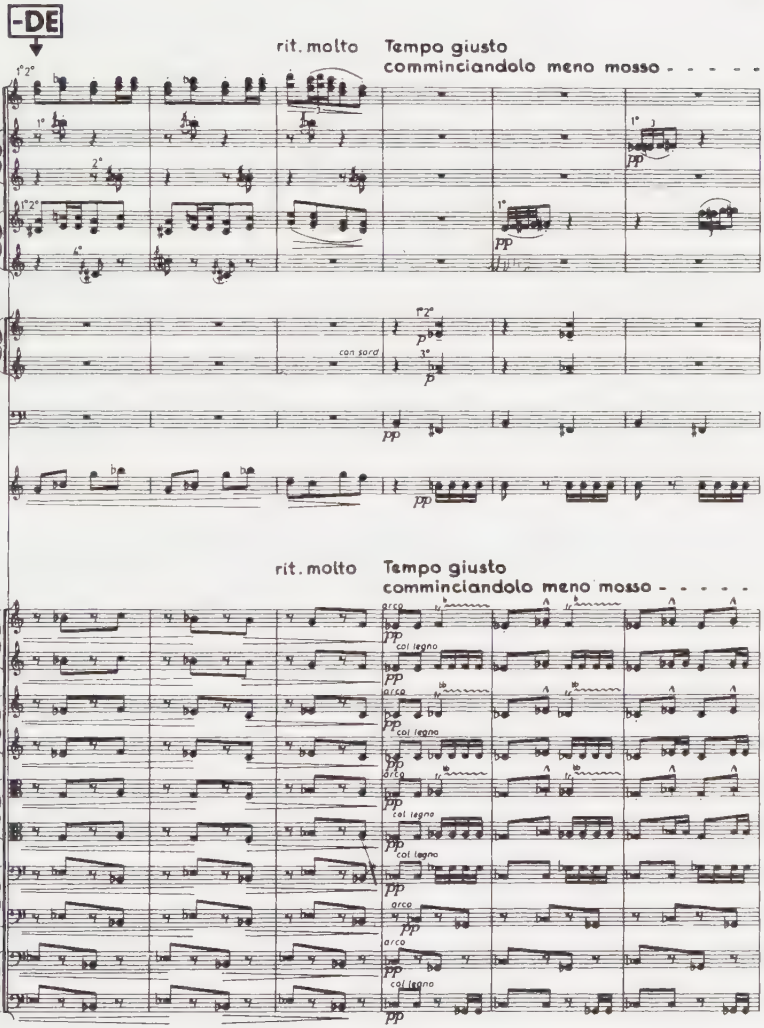
rit. 100 Allegretto capriccioso (rubato)

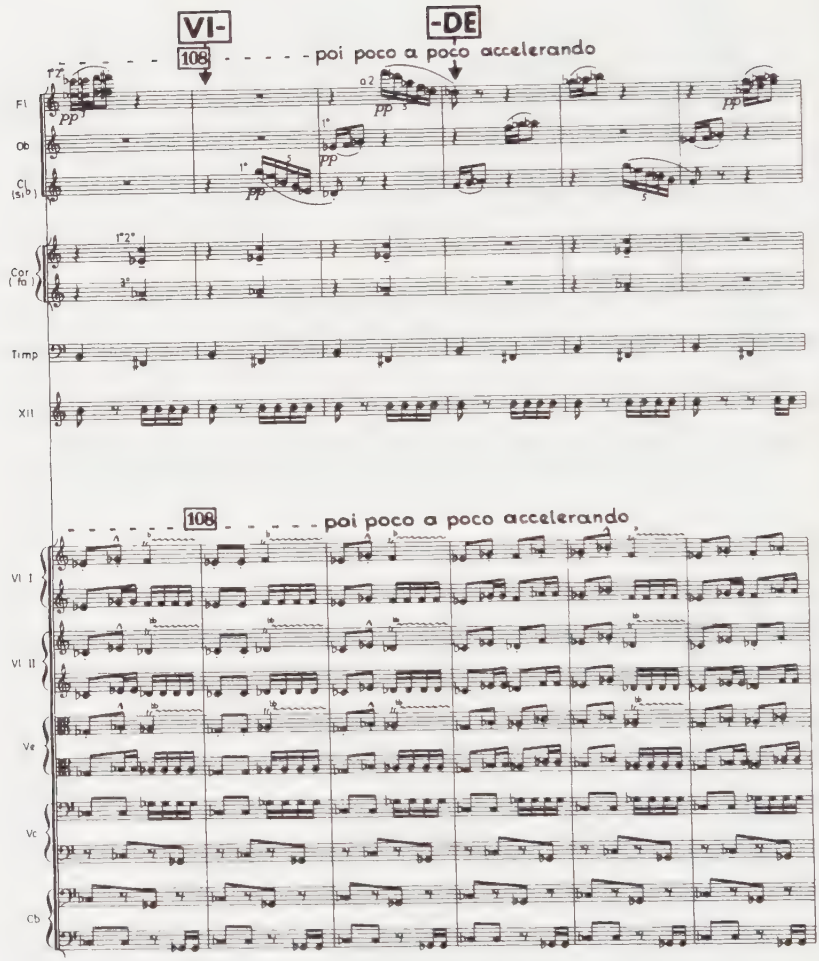


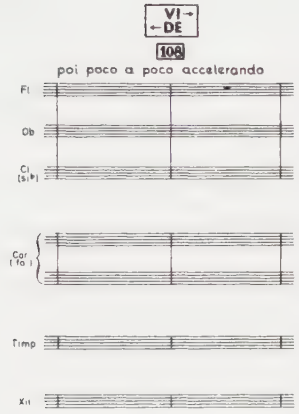
rit. 100 Allegretto capriccioso (rubato)

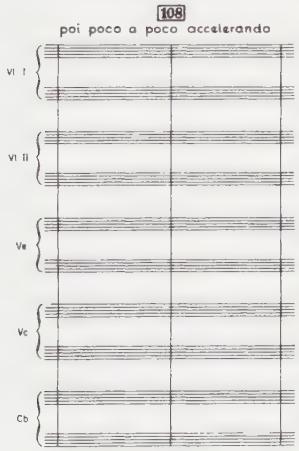


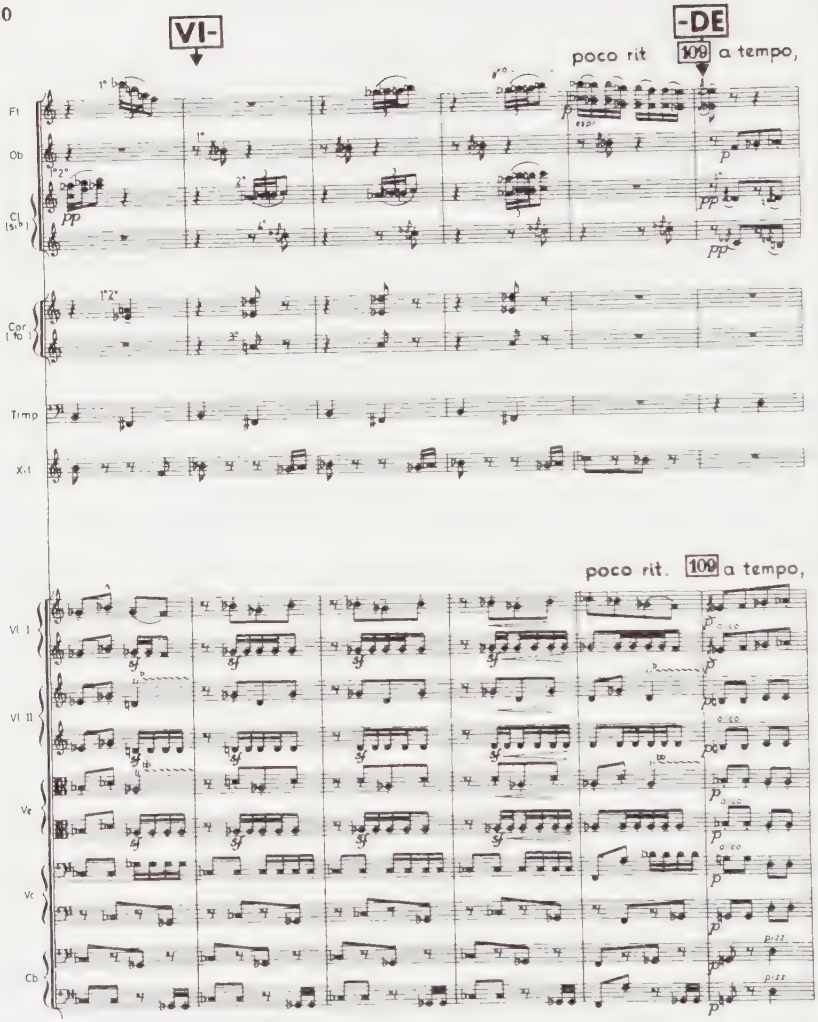

Vl-
poco accel.
107
Fl
Ob
Cl (s.Sib)
Xil
sempre pp
poco accel
V. I
VI. II
Ve
Vc
Cb


-DE
rit. molto
Tempo giusto
comminciandolo meno mosso
Fl
Ob
Cl (si ♭)
Cor (fa)
con sord
Timp
Xil
rit. molto
Tempo giusto
comminciandolo meno mosso
Vl I
Vl II
Ve
Vc
Cb
arco
col legno


VI-
-DE
108
poi poco a poco accelerando
Fl
Ob
Cl (si♭)
Cor (fa)
Timp
XII
108
poi poco a poco accelerando
VI I
VI II
Va
Vc
Cb

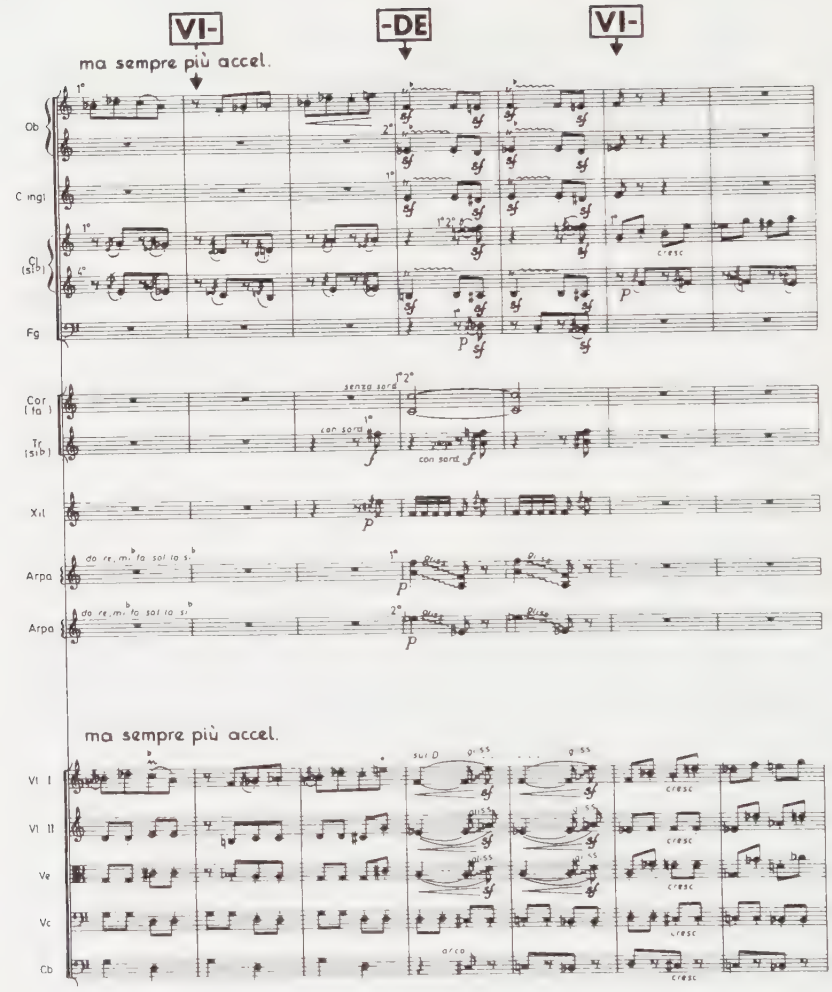

VI →
← DE
108
poi poco a poco accelerando
Fl
Ob
Cl
(si♭)
Cor
(fa)
Timp
Xil

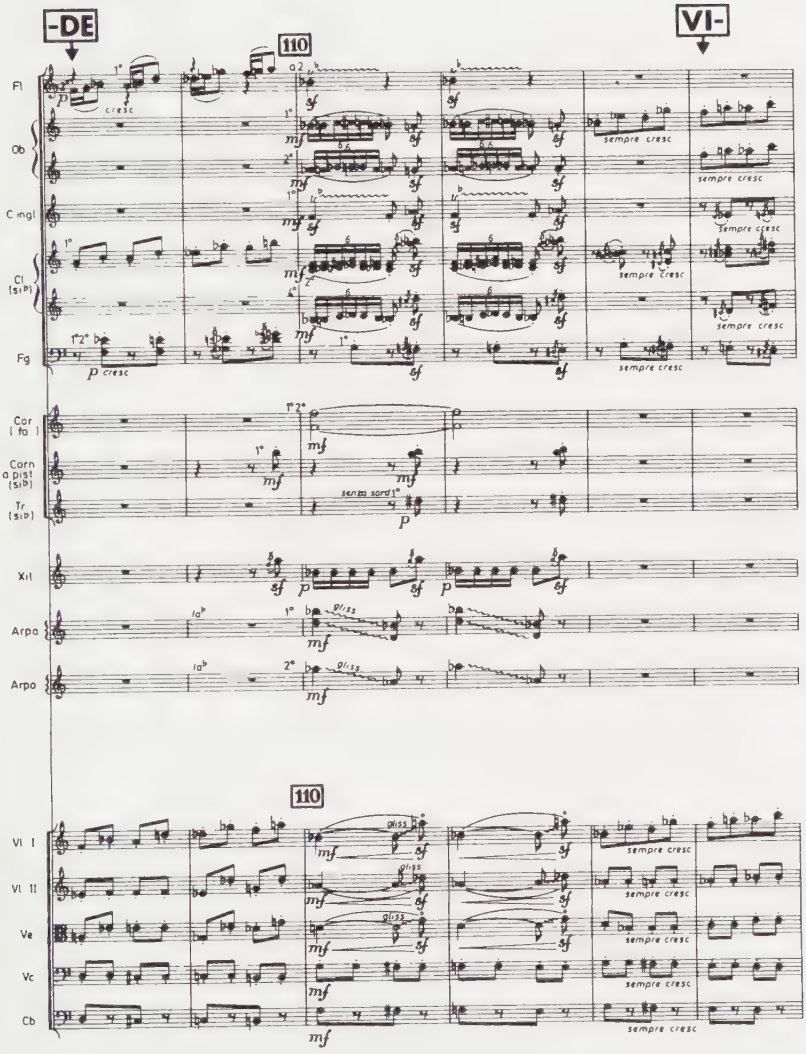

108
poi poco a poco accelerando
Vl I
Vl II
Va
Vc
Cb

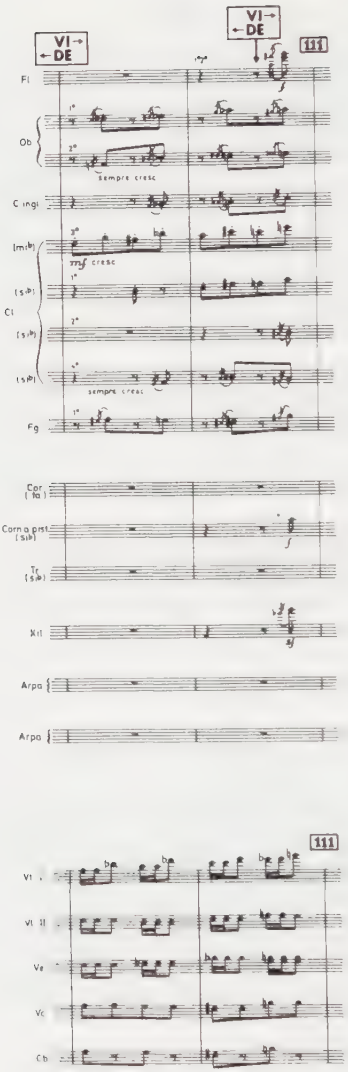

VI-
-DE
poco rit
109
a tempo,
Fl
Ob
Cl
(si b)
pp
Cor
(fa)
Timp
X-t
poco rit.
109
a tempo,
VI I
VI II
Ve
Vc
Cb
sf
p
pp

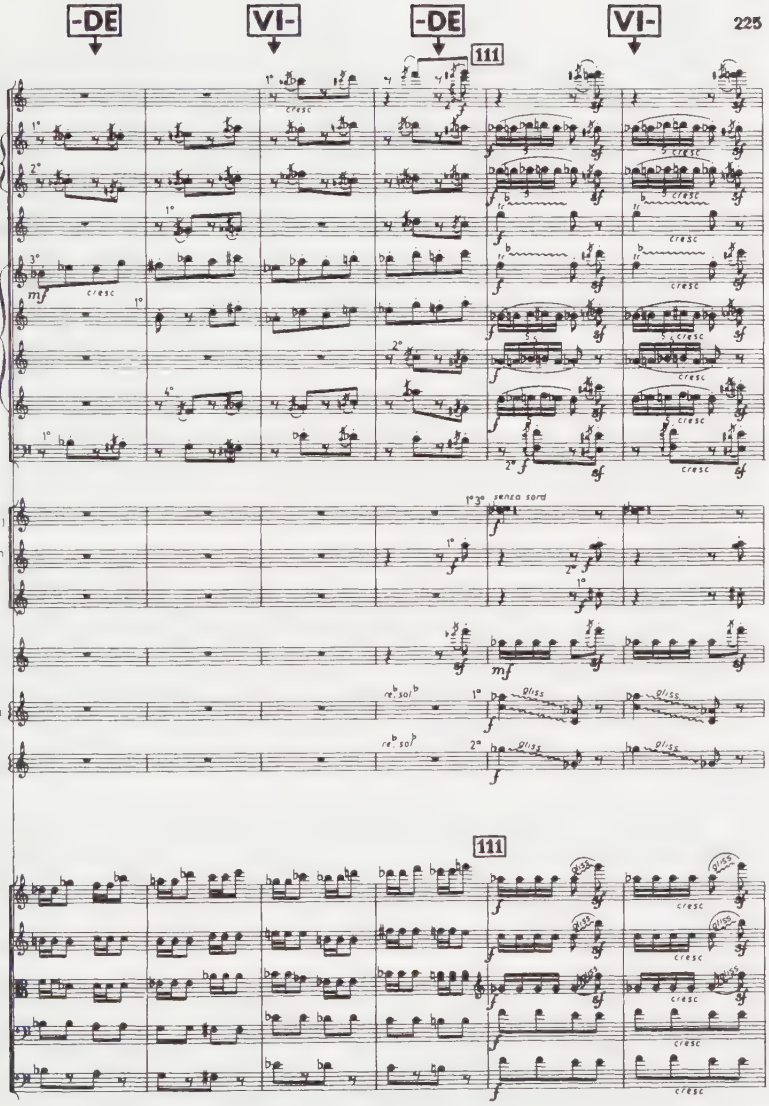
VI
←DE

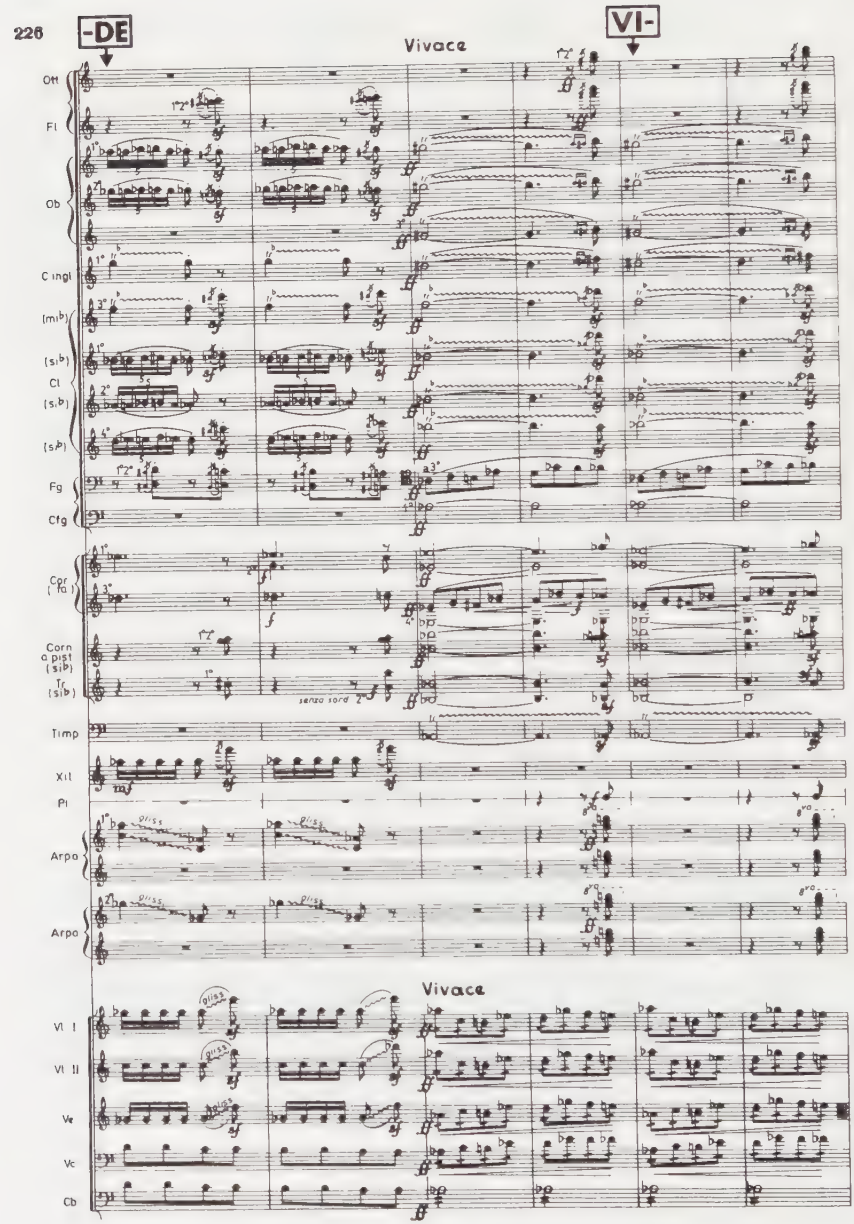
poco rit 109 a tempo, ma sempre più accel.


VI-
-DE
VI-
ma sempre più accel.
Ob
C. ingl
Cl (sib)
Fg
Cor (fa)
Tr (sib)
senza sord.
con sord.
Xil
Arpa
do re mi fa sol la si
ma sempre più accel.
Vl I
Vl II
Va
Vc
Cb
sul D
gliss.
arco
cresc


-DE
VI-
110
Fl
Ob
C.ingl
Cl (si♭)
Fg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Xil
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
sempre cresc
senza sord.
gliss.


VI→
←DE
VI→
←DE
111
Fl
Ob
sempre cresc
C.ingl
(s.sib)
Cl
(s.sib)
(s.sib)
sempre cresc
Fg
Cor
(fa)
Corn a pist
(sib)
Tr
(sib)
Xil
Arpa
Arpa
111
Vl I
Vl II
Va
Vc
Cb


-DE
VI-
-DE
VI-
111
Fl
Ob
C.ingl
(mi♭)
(si♭)
Cl
(si♭)
(si♭)
Fg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Xil
Arpa
Arpa
senza sord
gliss
111
Vl I
Vl II
Va
Vc
Cb
cresc


-DE
Vivace
VI-
Ott
Fl
Ob
C.ingl
(mi♭)
(si♭)
Cl
(si♭)
(si♭)
Fg
Cfg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
senza sord
Timp
Xil
Pf
Arpa
Arpa
Vivace
Vl I
Vl II
Va
Vc
Cb

-DE

112

allargando-

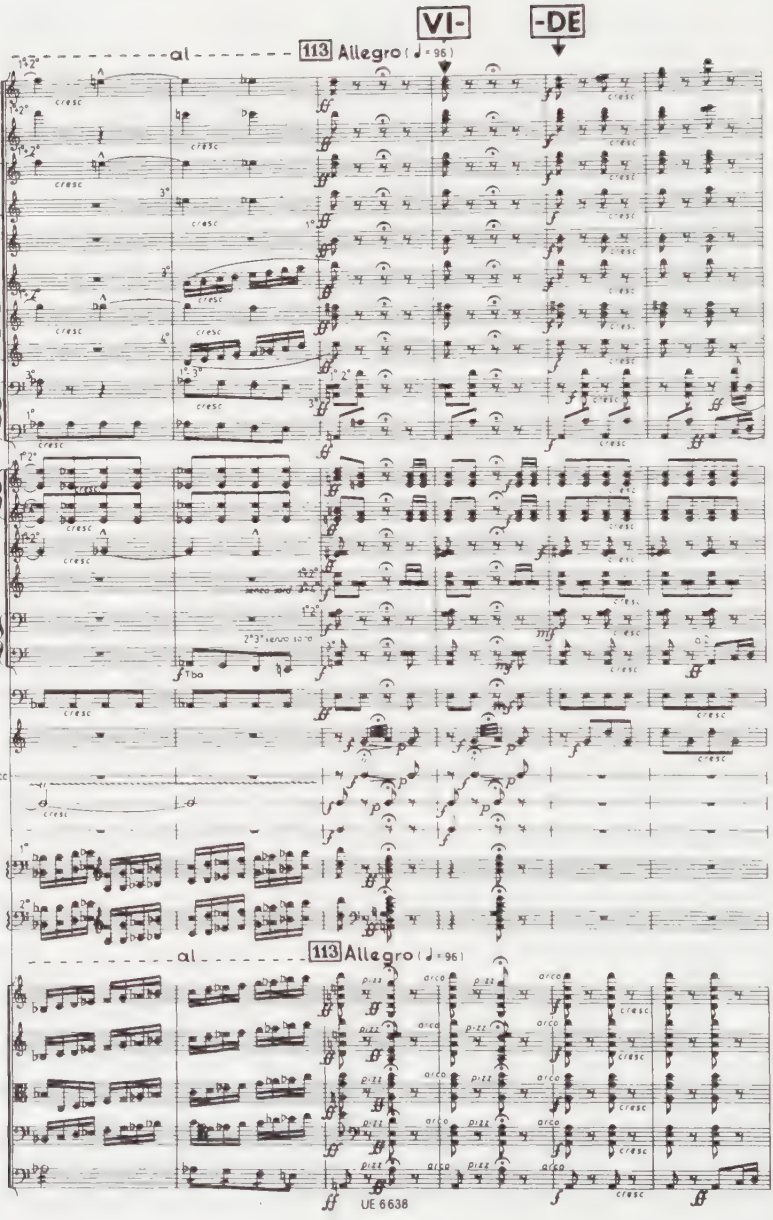
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
Cor (Fa)
Corn a pist (si♭)
Tr (si♭)
Timp
Pi
Arpe

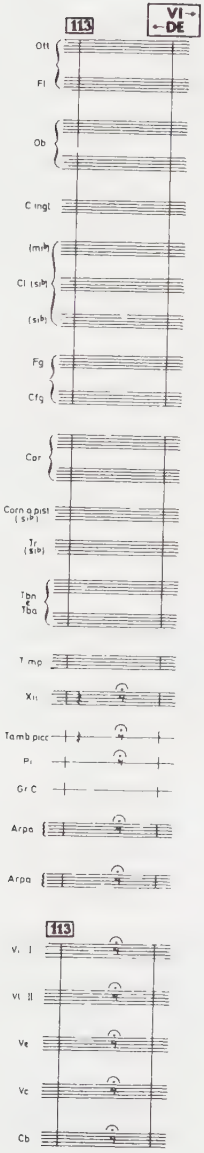
112

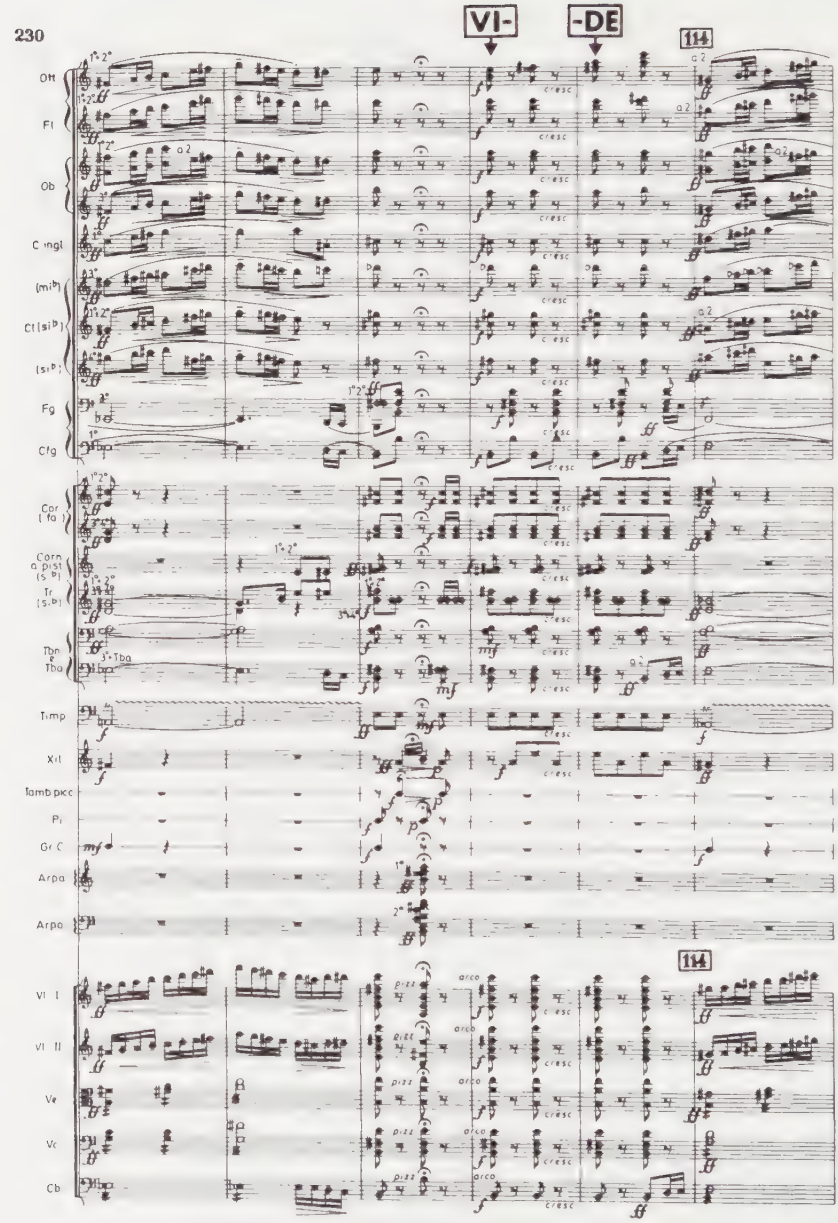
allargando-

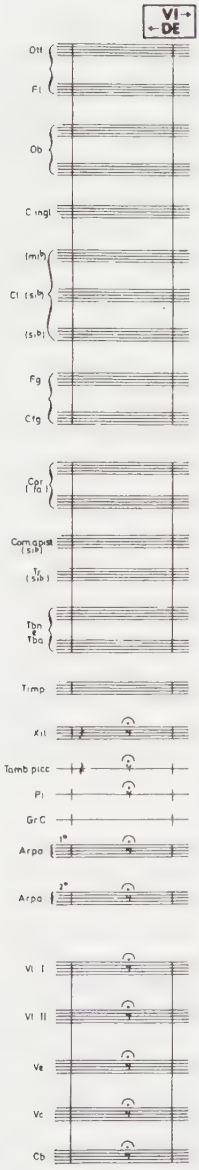
Vl I
Vl II
Va
Vc
Cb

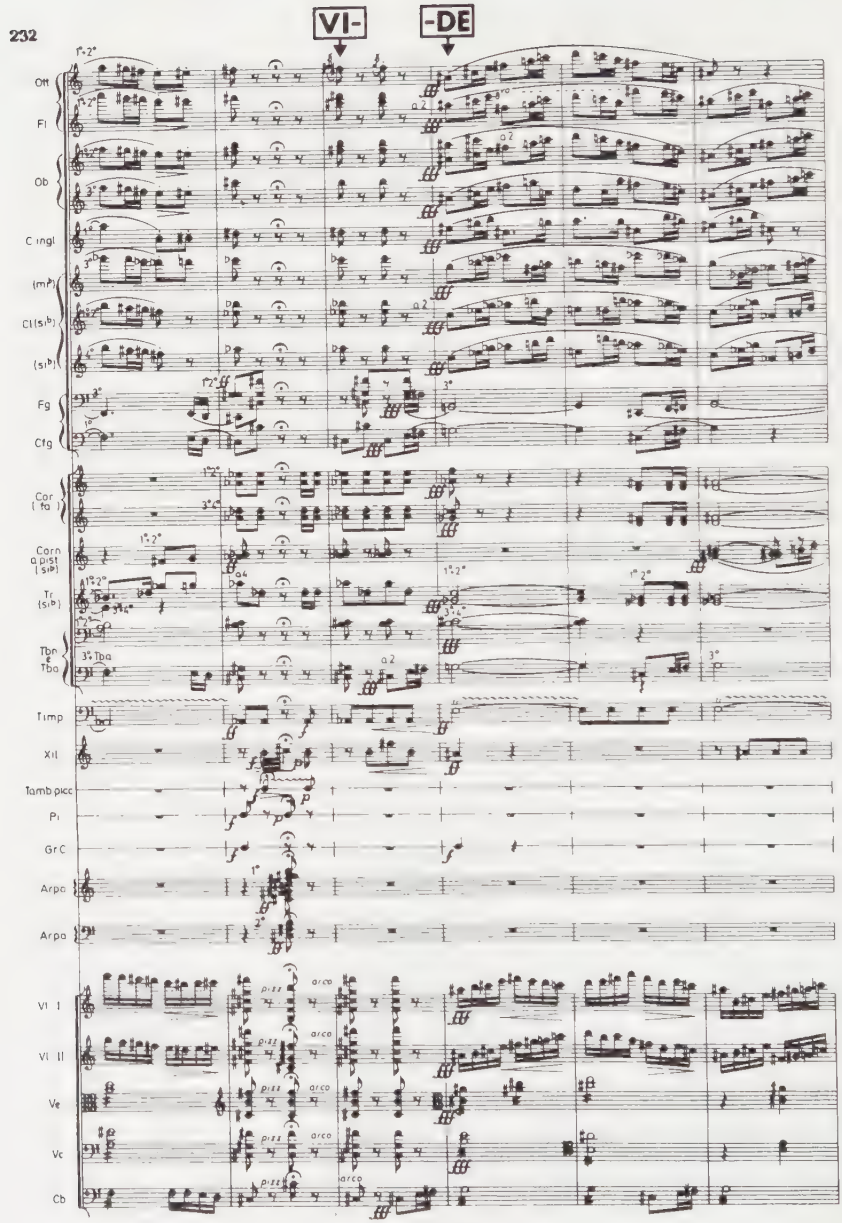
cresc

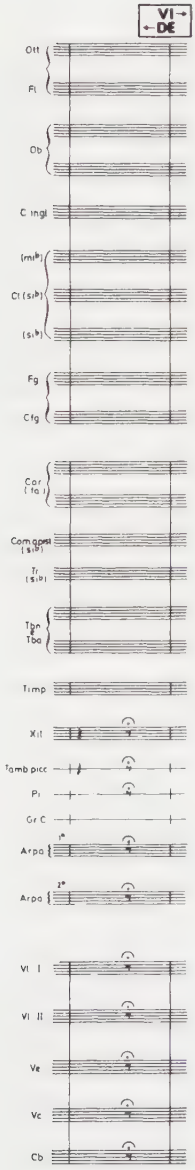

VI-
-DE
al
113 Allegro (♩ = 96)
Ott
Fl
Ob
C.ingl
Cl (si♭)
Fg
Cfg
Cor (fa)
Corn a p st (si♭)
T (si♭)
Tbn e Tba
Timp
Xil
Tamb picc
Pi
Gr C
Arpa
Arpa
al
113 Allegro (♩ = 96)
Vl I
Vl II
Ve
Vc
Cb
cresc
arco
pizz
UE 6638

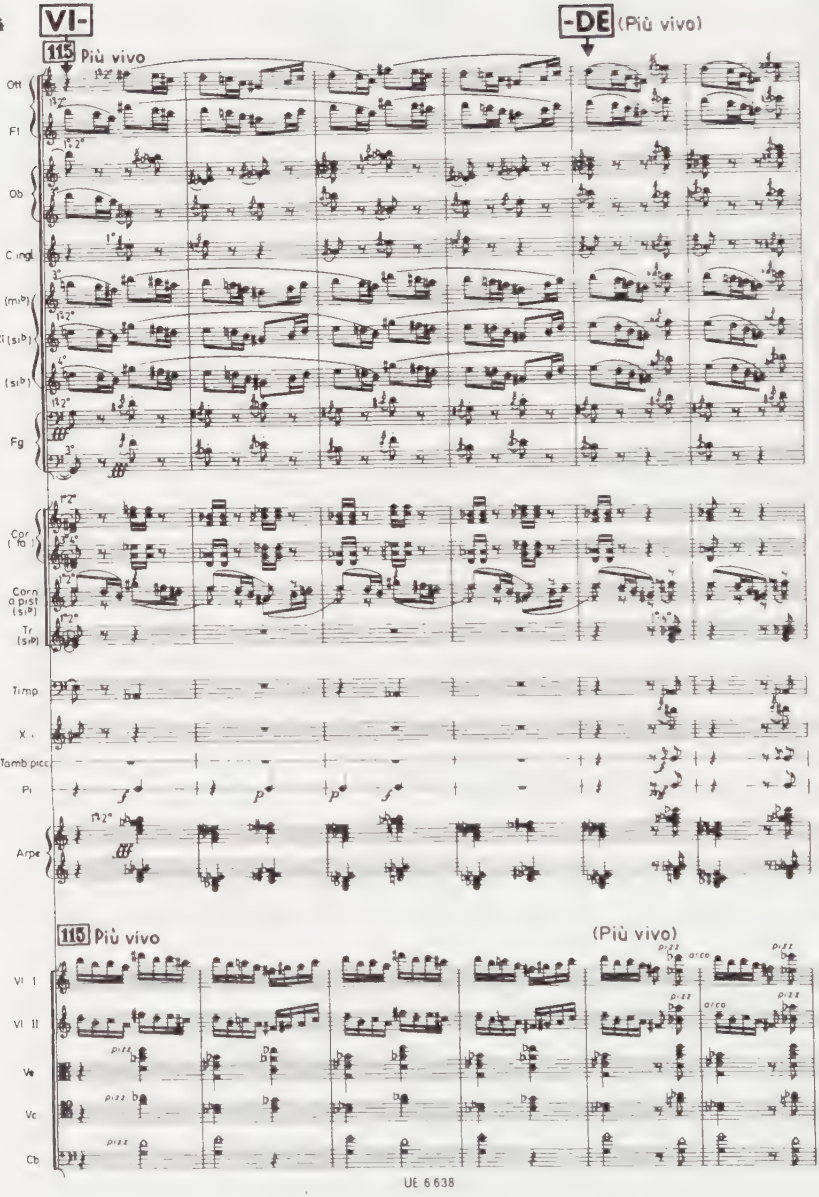

113
VI →
← DE
Ott
Fl
Ob
C ingl
(mib)
Cl (sib)
(sib)
Fg
Cfg
Cor
Corn a pist (sib)
Tr (sib)
Tbn
Tba
Timp
Xil
Tamb picc
Pf
Gr C
Arpa
Arpa
113
Vl I
Vl II
Ve
Vc
Cb

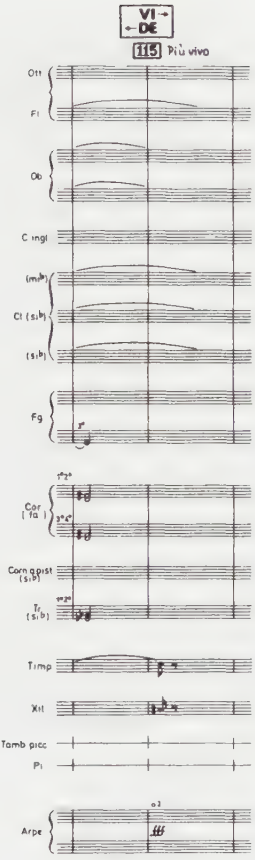

VI-
-DE
114
Ob
Fl
Cl sol
Cl (si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn & Tba
Timp
Xil
Tamb picc
Pi
Gr C
Arpa
VI I
VI II
Ve
Vc
Cb
cresc
arco
pizz

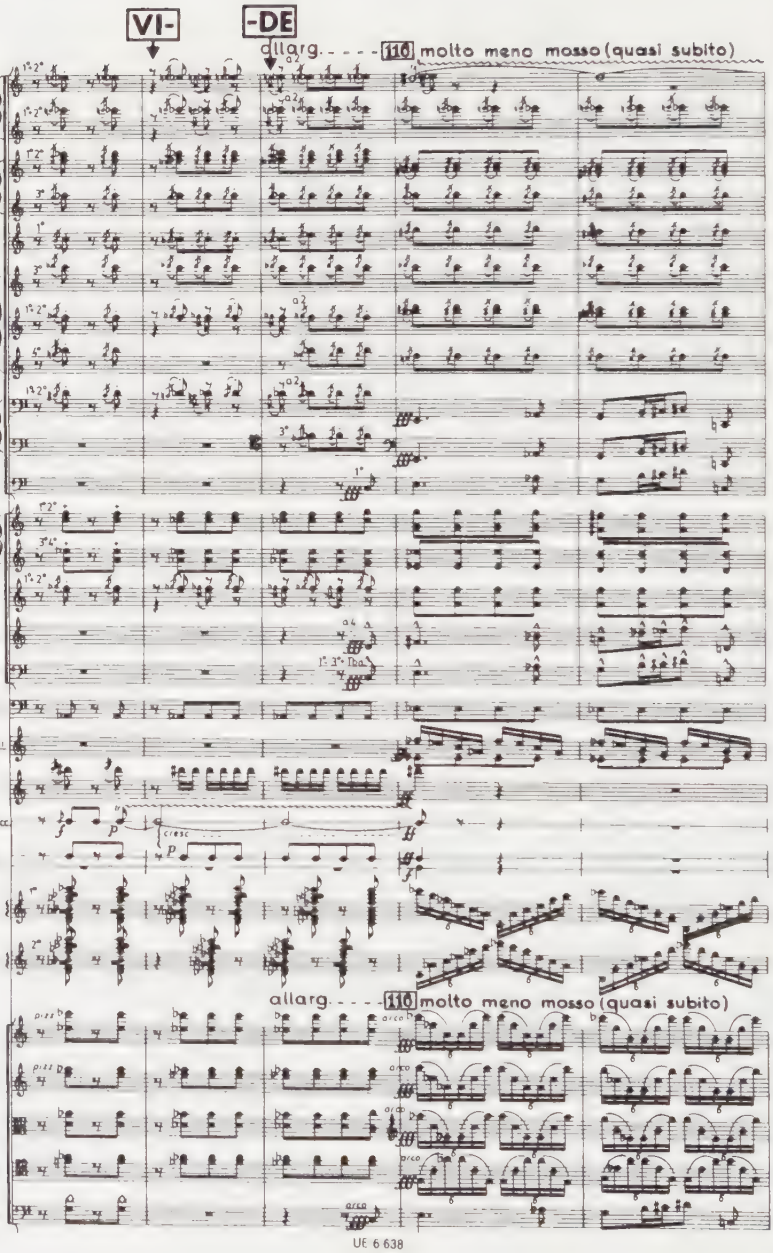

VI →
← DE
Ott
Fl
Ob
C. ingl
I (mi♭)
Cl (si♭)
II (si♭)
Fg
Ctfg
Cor (I fa I)
Cornetpist (si♭)
Tr (si♭)
Tbn & Tba
Timp
Xil
Tamb picc
Pi
GrC
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb

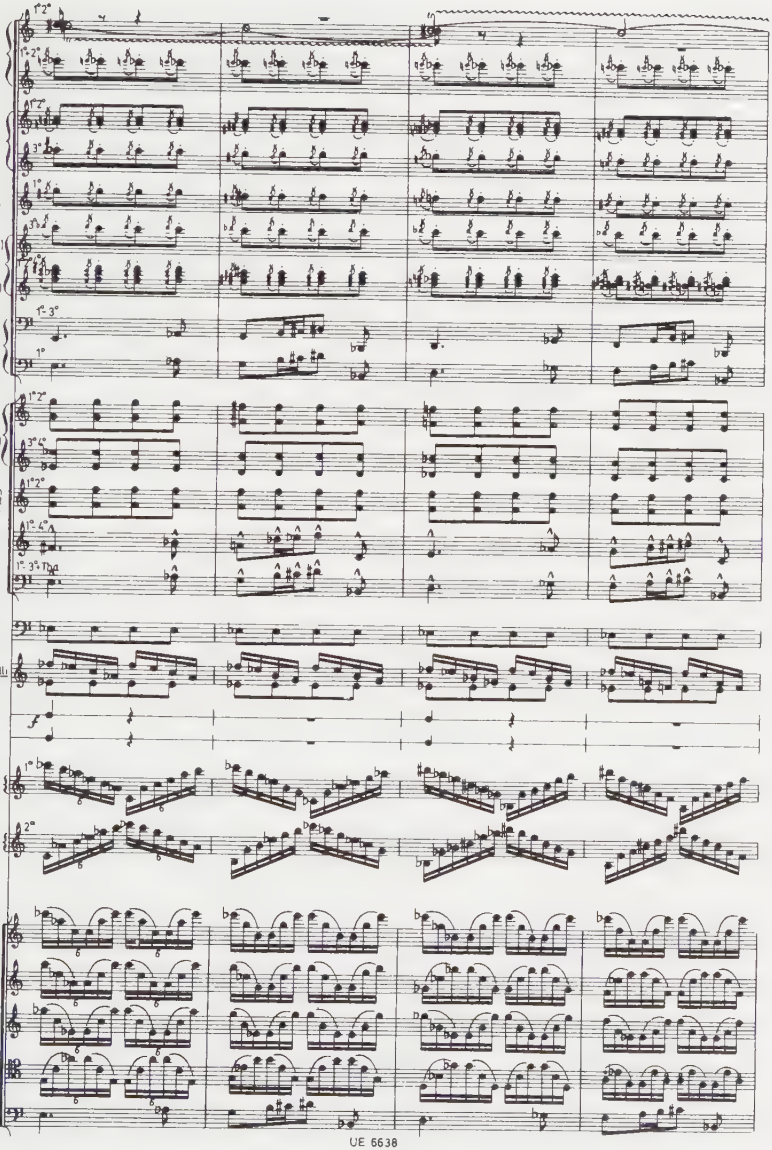

VI-
-DE
Ott
Fl
Ob
C.ingl
(mi♭)
Cl(si♭)
(si♭)
Fg
Cfg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn & Tba
Timp
Xil
Tamb picc
Pi
GrC
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
a2
Tba
pizz
arco

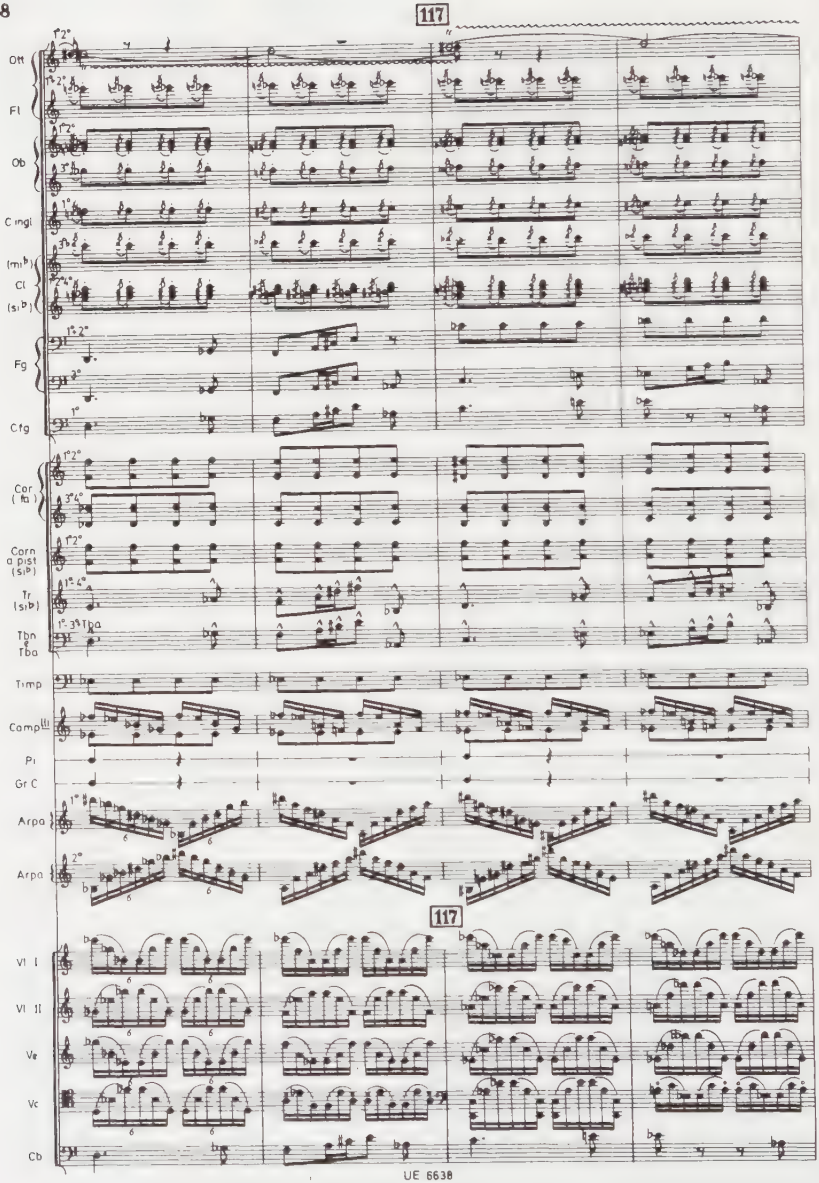

VI →
← DE
Ott
Fl
Ob
C ingl
(mib)
Cl (sib)
(sib)
Fg
Cfg
Cor (fa)
Compass (sib)
Tr (sib)
Tbn
Tba
Timp
Xil
Tamb picc
Pi
Gr C
Arpa
Arpa

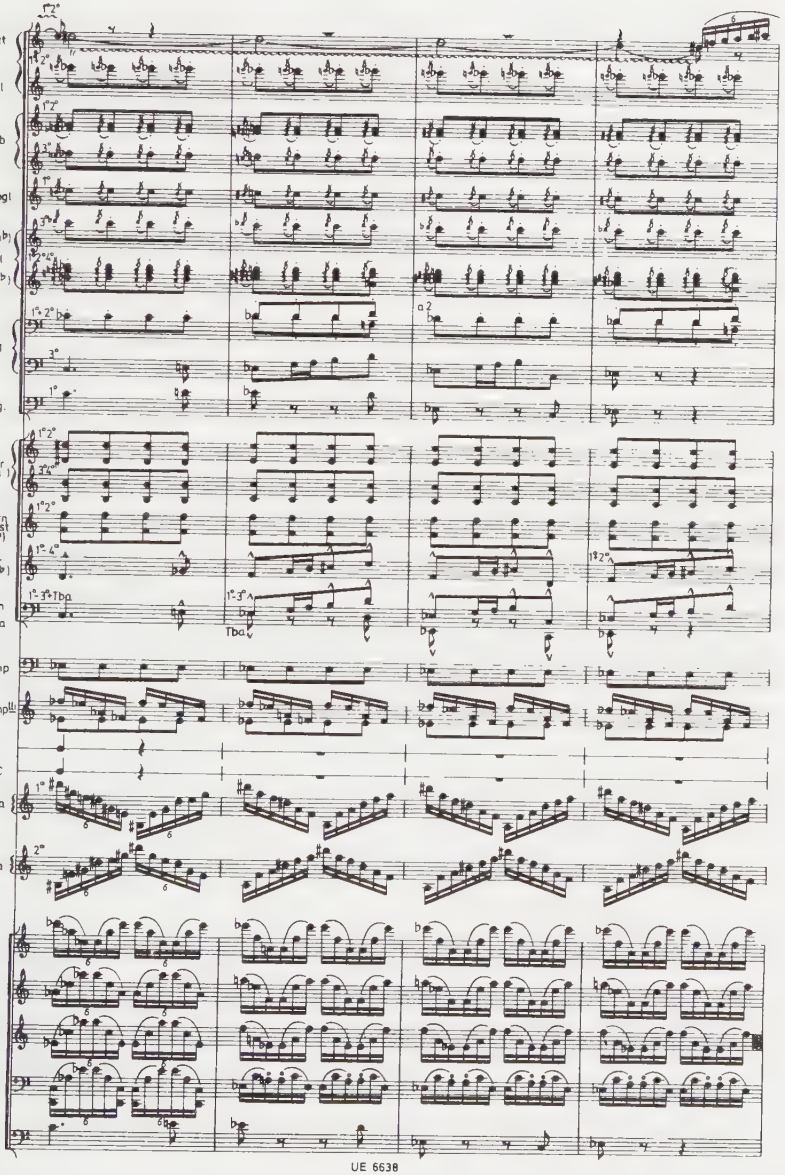

VI-
-DE (Più vivo)
115 Più vivo
Ott
Fl
Ob
C ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Timp
X.
Tamb picc
Pi
Arpe
115 Più vivo
(Più vivo)
VI I
VI II
Va
Vc
Cb
pizz
arco

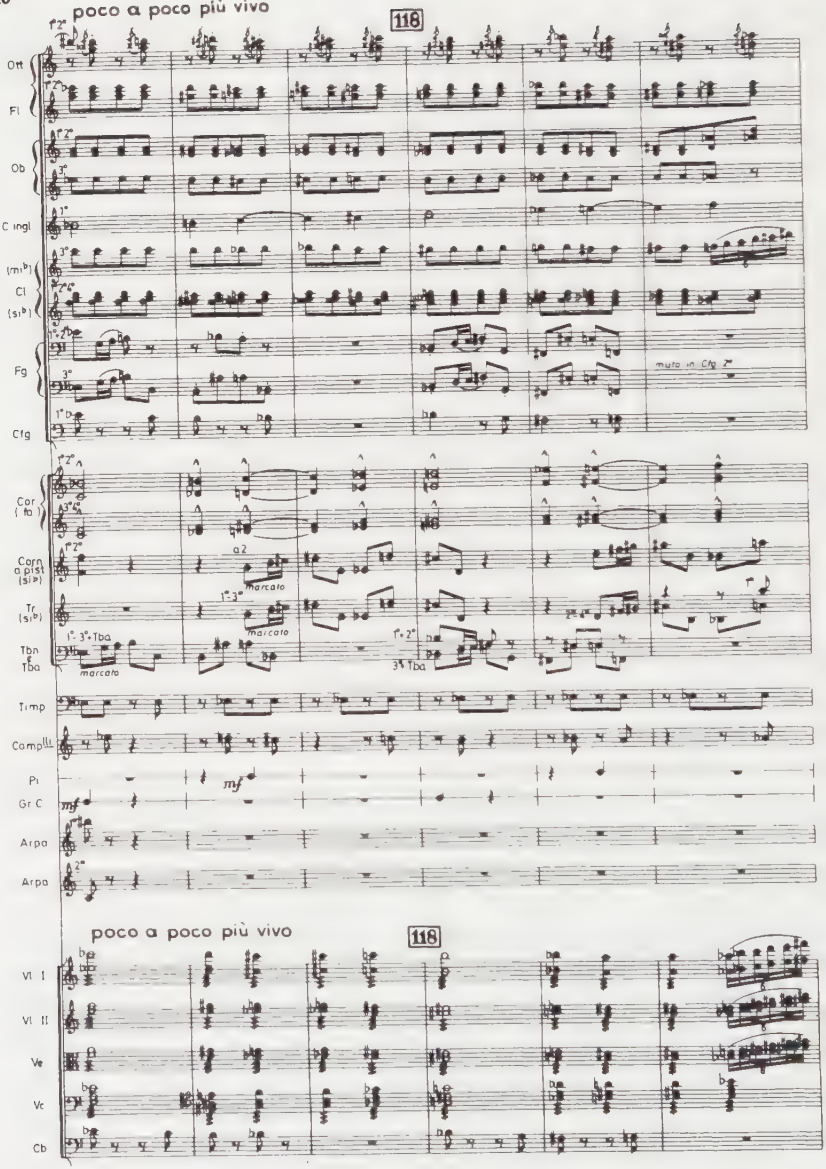

VI →
← DE
115 Più vivo
Ott
Fl
Ob
C. ingl
(mib)
Cl (sib)
(sib)
Fg
Cor (fa)
Corn.basset (sib)
Tr (sib)
Timp
Xil
Tamb picc
Pi
Arpe
115 Più vivo
Vl I
Vl II
Va
Vc
Cb

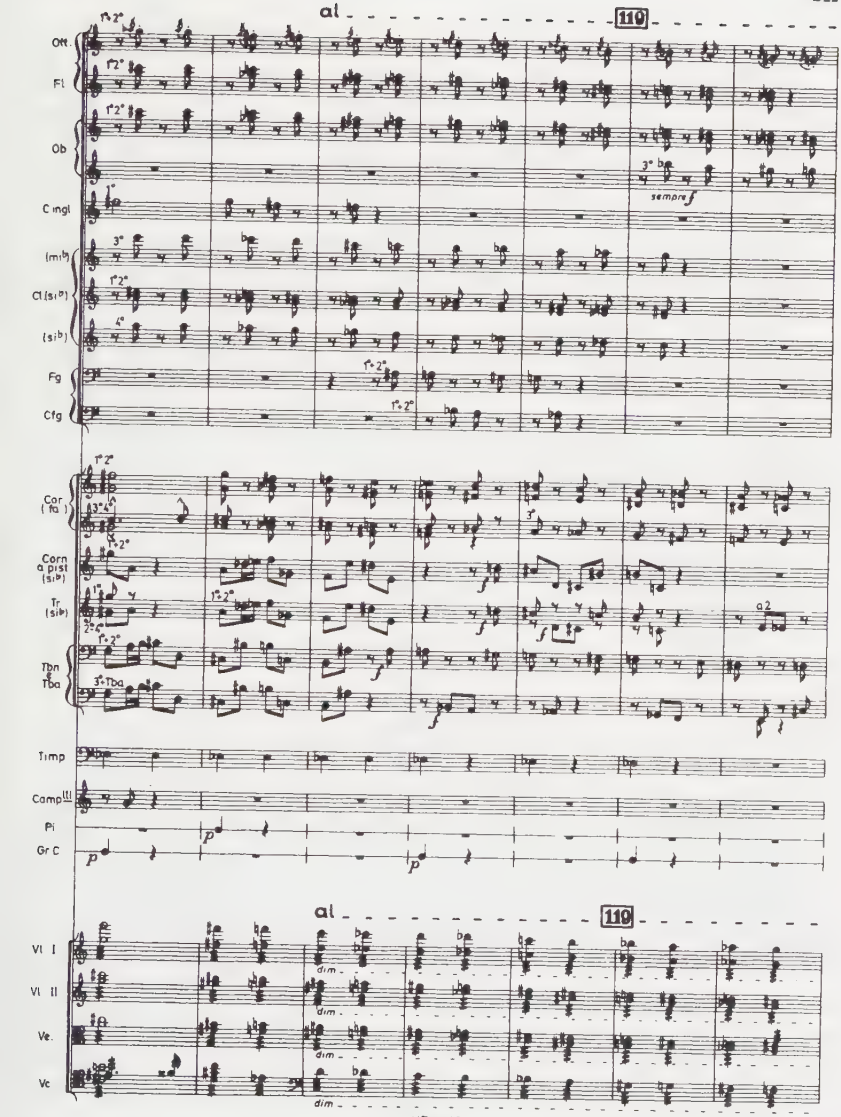

VI-
-DE
allarg.
110 molto meno mosso (quasi subito)
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
Cor (fa)
Corn o pist (si♭)
Tr (si♭)
Tbn & Tba
Timp
Campan
Xil
Tamb picc
Pt Gr C
Arpa
Arpa
allarg.
110 molto meno mosso (quasi subito)
Vl I
Vl II
Va
Vc
Cb

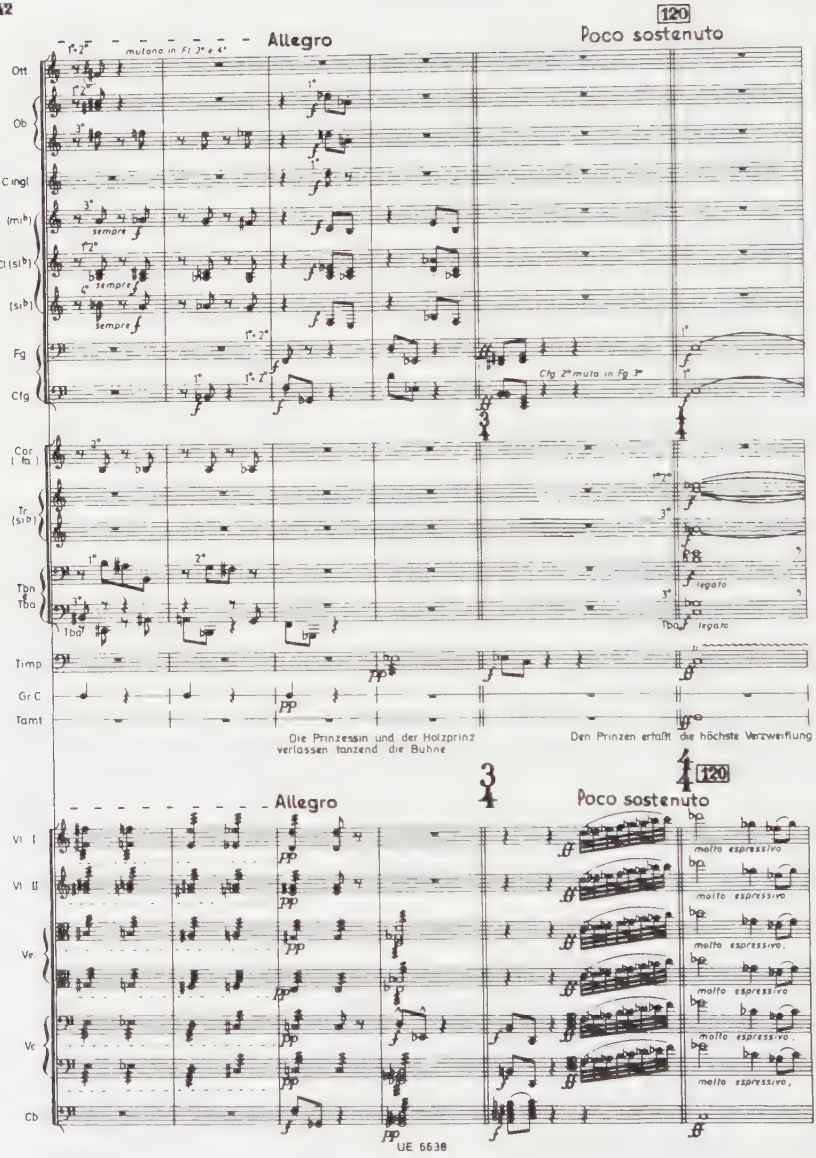

Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Campli
Pf
Gr C
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb

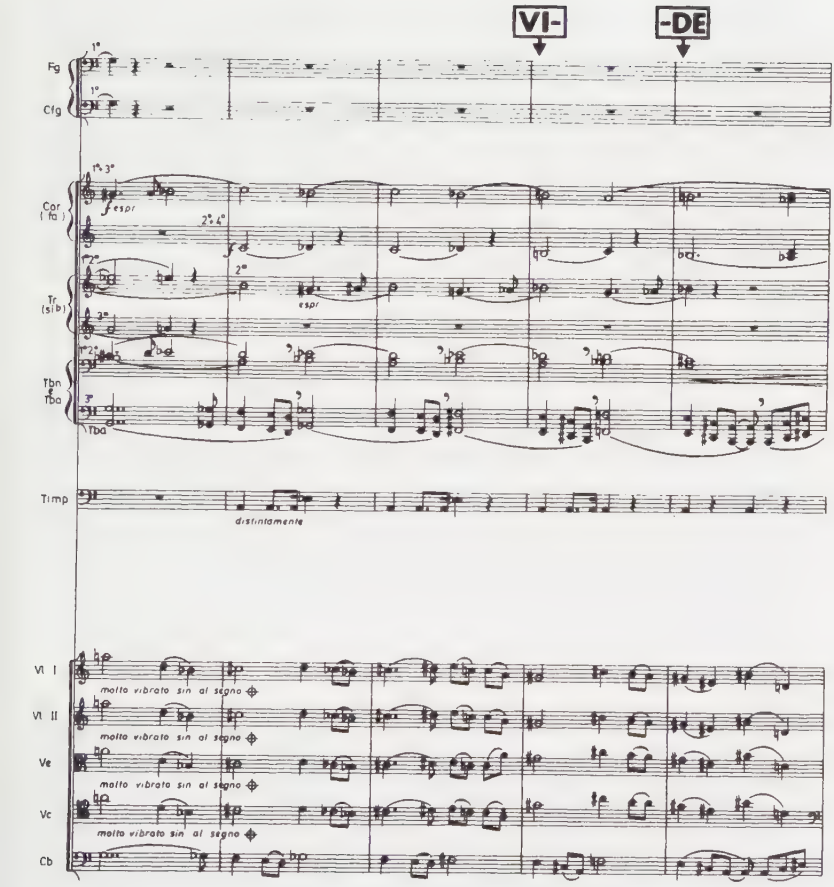

117
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Comp
Pi
Gr C
Arpa
Arpa
117
Vl I
Vl II
Va
Vc
Cb

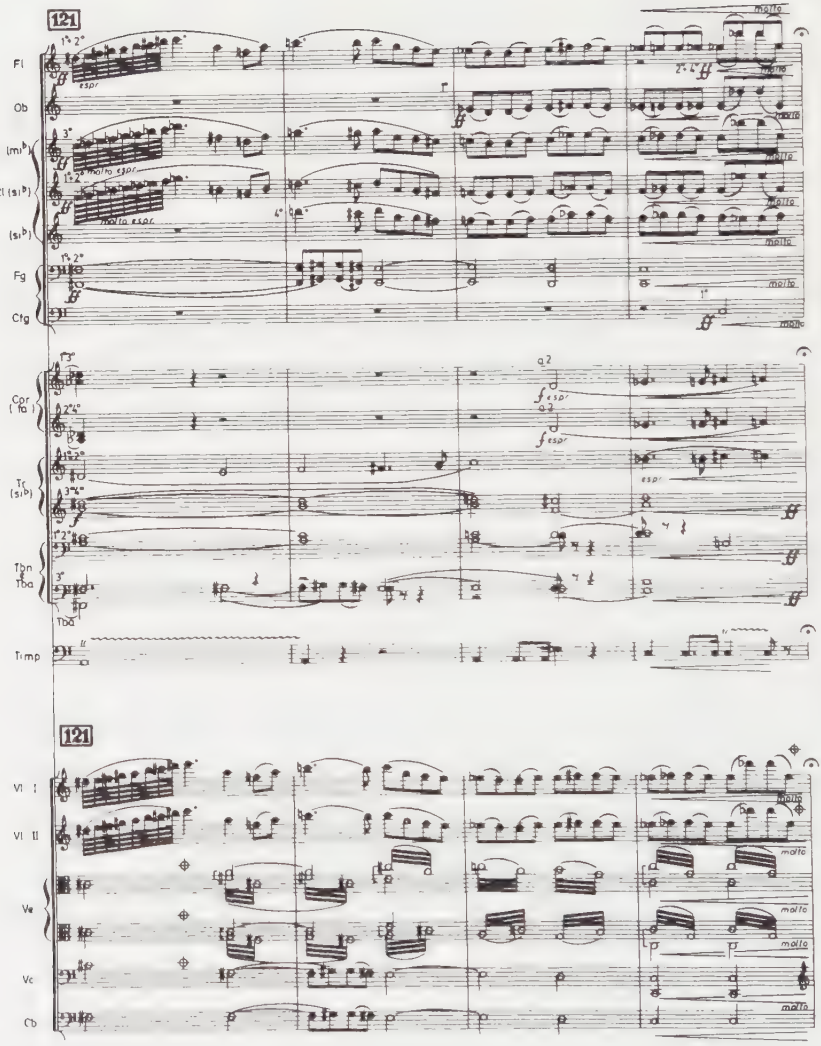

Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cfg.
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Campli
Pi
Gr C
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
a 2
Tba.

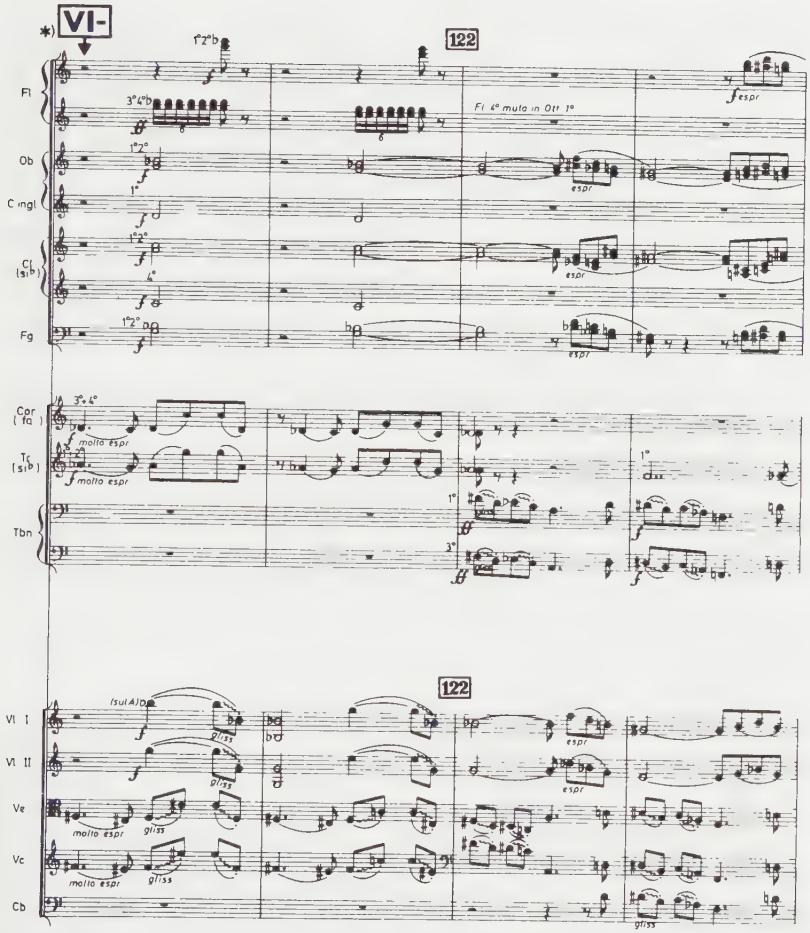

poco a poco più vivo
118
Ott
Fl
Ob
C ingl
Cl
Fg
muto in Cfg 2°
Cfg
Cor
Corn a pist
Tr
Tbn
Tba
a 2
marcato
Timp
Campilli
Pi
Gr C
Arpa
Arpa
poco a poco più vivo
118
Vl I
Vl II
Ve
Vc
Cb


al
110
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
sempre f
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
a2
Timp
Camp
Pi
Gr C
al
110
Vl I
Vl II
Ve.
Vc
dim

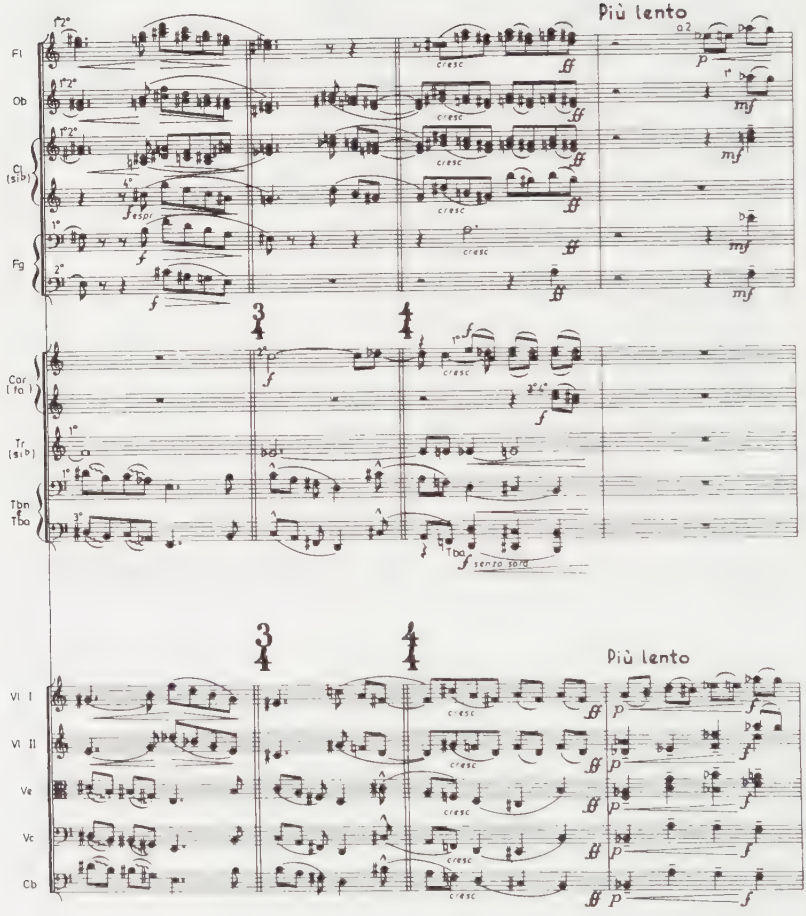

Allegro
Poco sostenuto
120
Ott
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Gr C
Tamt
Cfg 2ª muta in Fg 3ª
Die Prinzessin und der Holzprinz verlassen tanzend die Bühne
Den Prinzen erfaßt die höchste Verzweiflung
Allegro
Poco sostenuto
120
Vl I
Vl II
Va
Vc
Cb
molto espressivo

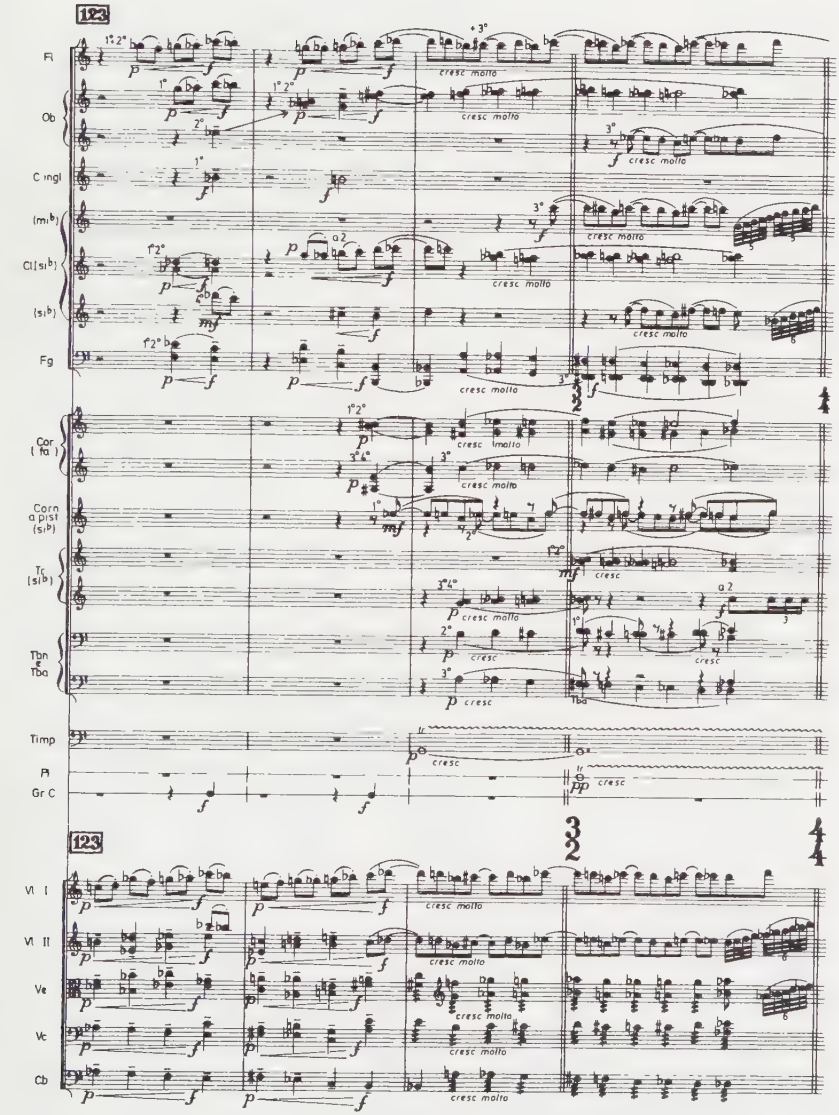

VI-
-DE
Fg
Clg
Cor (Fa)
Tr (sib)
Tbn
Tba
Timp
distintamente
Vl I
Vl II
Ve
Vc
Cb
molto vibrato sin al segno

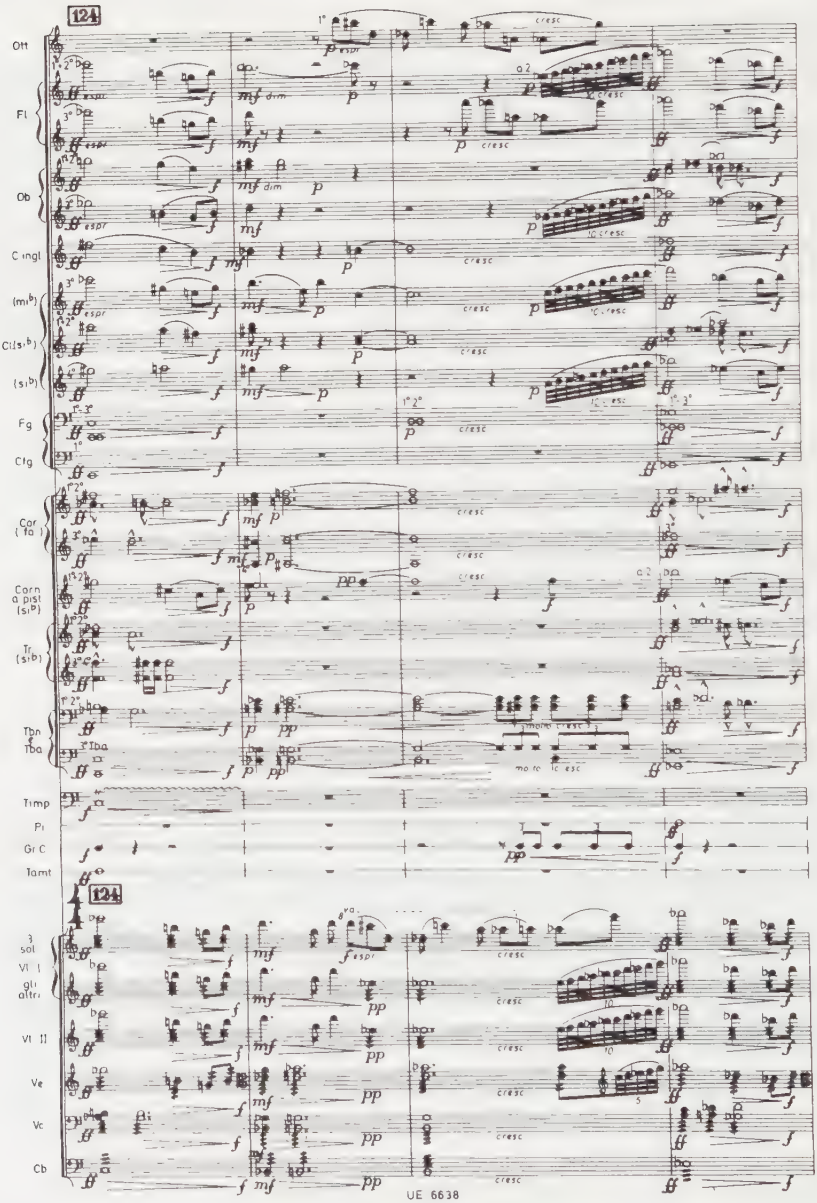

121
Fl
Ob
(ma) Cl
Cl (si♭)
(si♭)
Fg
Ctg
molto
molto esprr.
Cor (Fa)
Tr (si♭)
Tbn
Tba
Timp
121
Vl I
Vl II
Va
Vc
Cb
molto

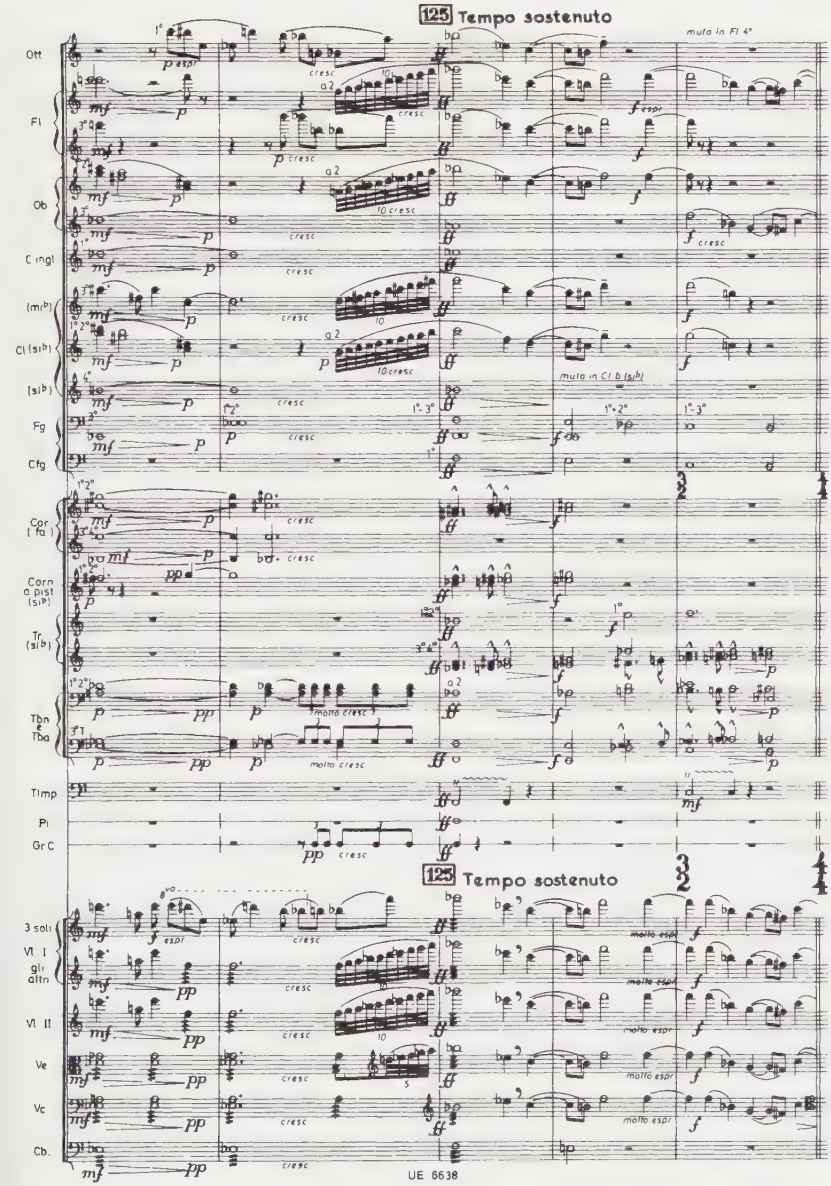


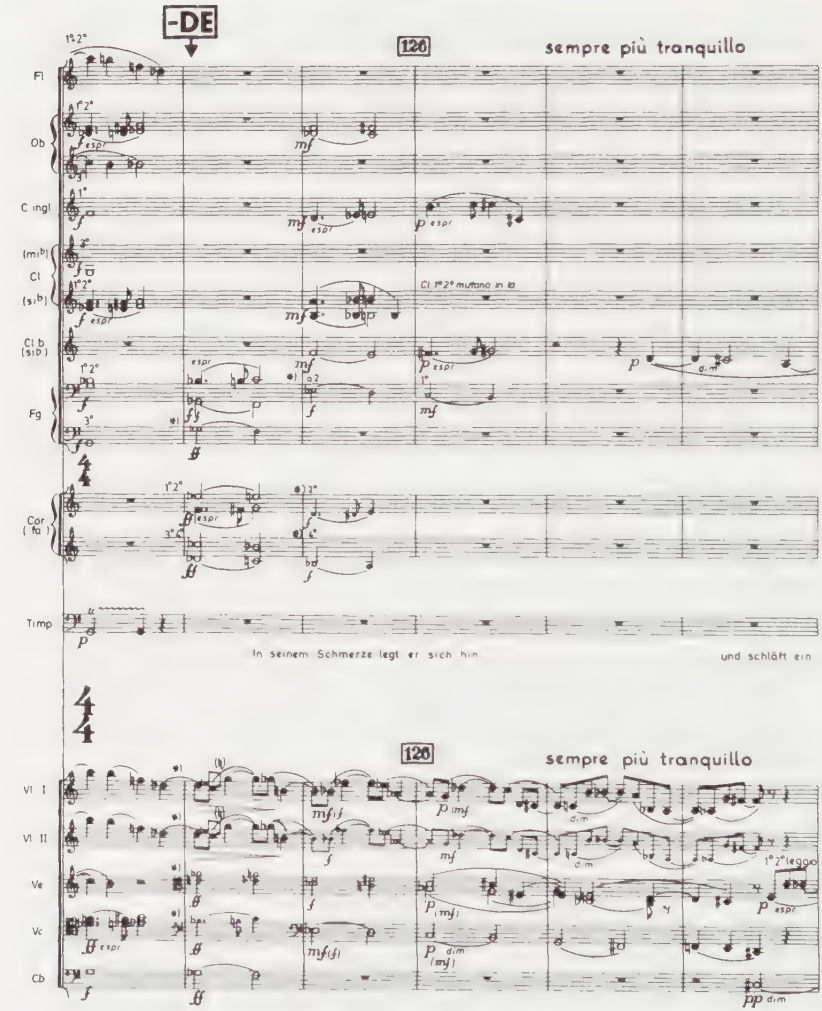
*) Siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur


Più lento
Più lento
Fl
Ob
Cl (sib)
Fg
Cor (fa)
Tr (sib)
Tbn
Tbo
Vl I
Vl II
Va
Vc
Cb
cresc
a2
espr.
senza sord.

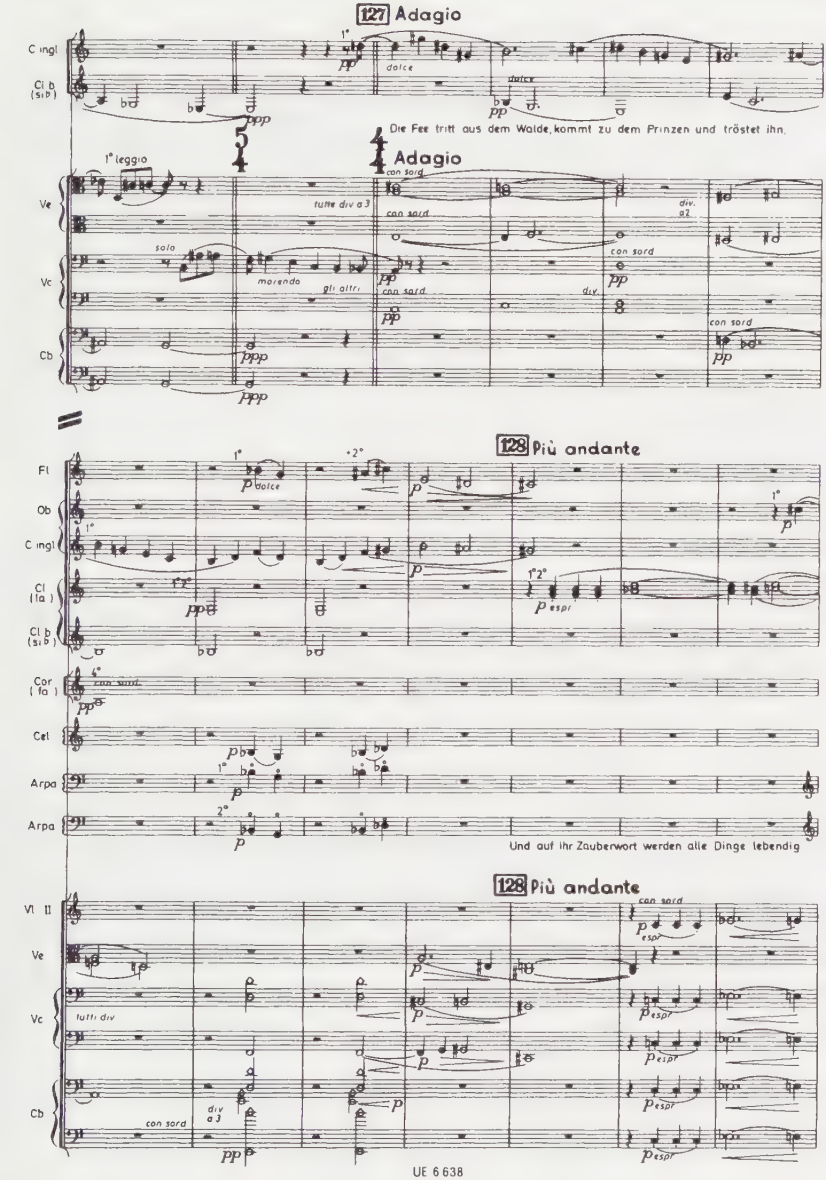

123
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
Pf
Gr C
123
Vl I
Vl II
Ve
Vc
Cb
cresc molto
cresc
a 2

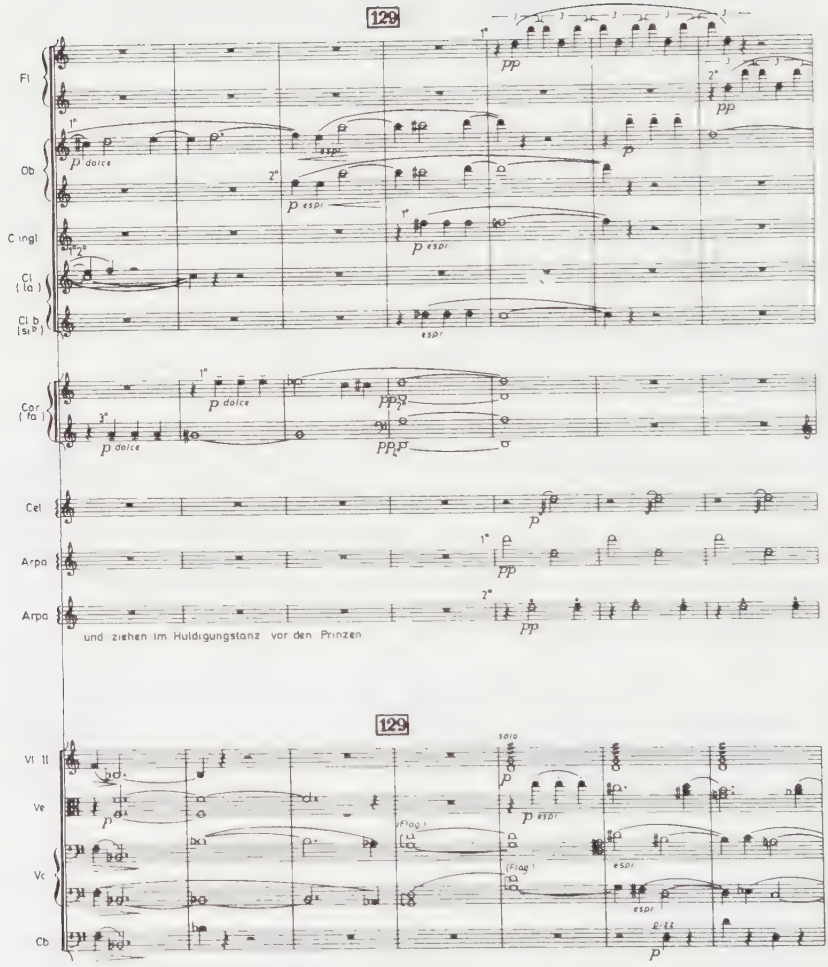

124
Ott
Fl
Ob
C.ingl
(mi♭)
Cl(si♭)
(si♭)
Fg
Ctg
Cor (Fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
Pt
Gr C
Tamt
124
3 sol
Vl I
gli altri
Vl II
Ve
Vc
Cb
cresc
molto cresc
molto cresc

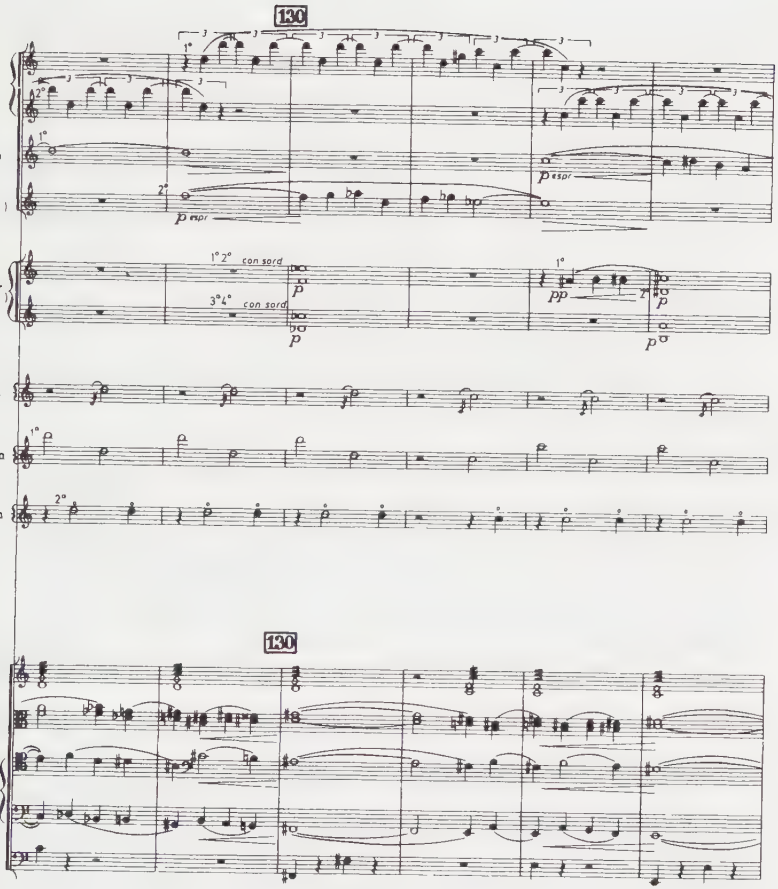

125 Tempo sostenuto
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
Pi
Gr C
125 Tempo sostenuto
3 soli
Vl I gli altri
Vl II
Ve
Vc
Cb.
muta in Fl 4°
muta in Cl b (si♭)
molto espr
UE 6638

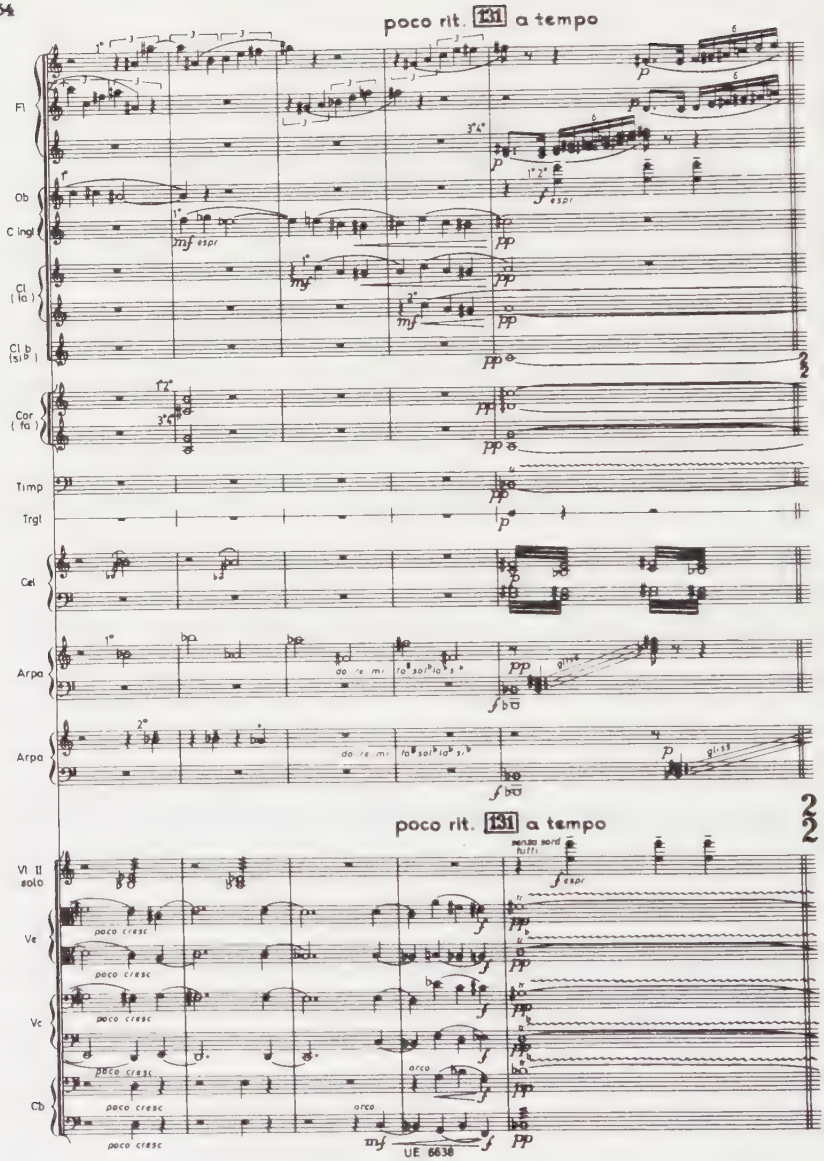


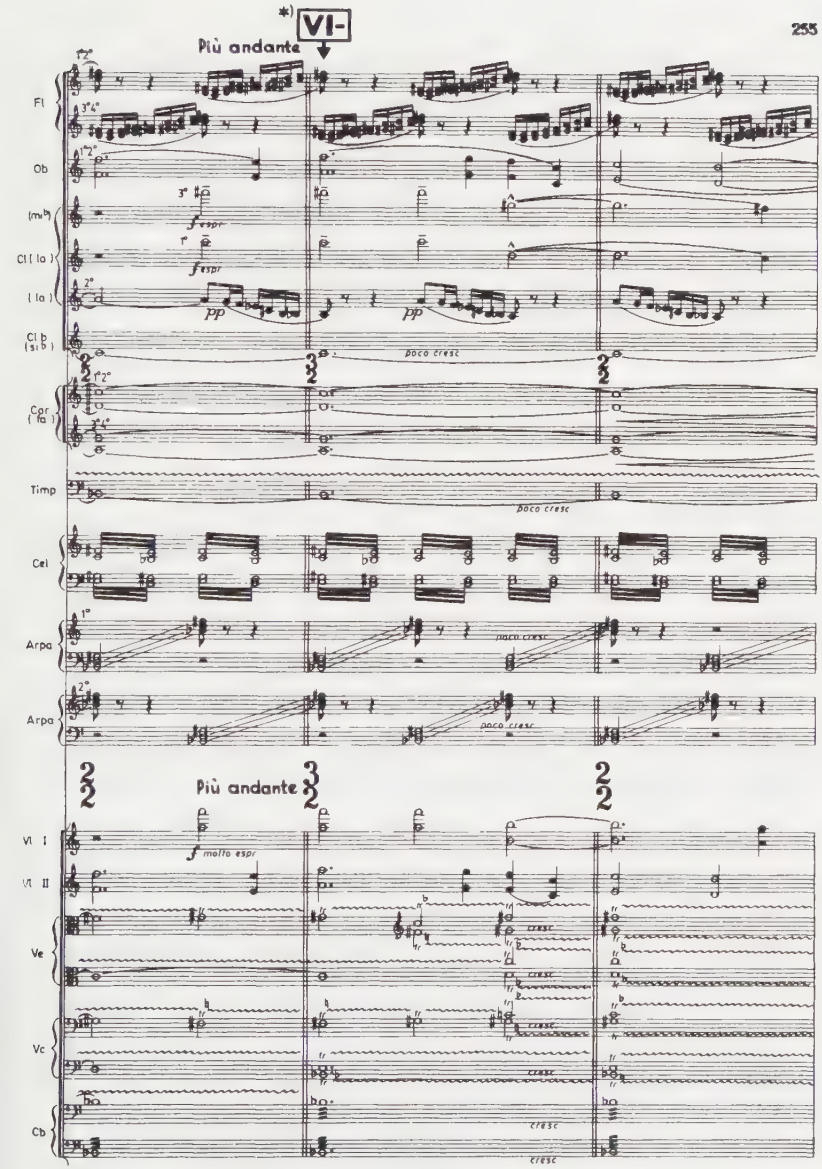
*) Die kleingedruckten Noten, aus Bartóks Handexemplar, sind nur bei Streichung vom 2. Takt vor 122 bis 2 Takte vor 126 zu spielen.


127 Adagio
C ingl
Cl b (sib)
dolce
dolce
Die Fee tritt aus dem Walde, kommt zu dem Prinzen und tröstet ihn.
Adagio
Ve
Vc
Cb
solo
morendo
gli altri
tutte div a 3
con sord
div.
a2.
128 Più andante
Fl
Ob
C ingl
Cl (fa)
Cl b (sib)
Cor (fa)
Cel
Arpa
Arpa
Und auf ihr Zauberwort werden alle Dinge lebendig
128 Più andante
Vl II
Ve
Vc
Cb
tutti div
div a 3

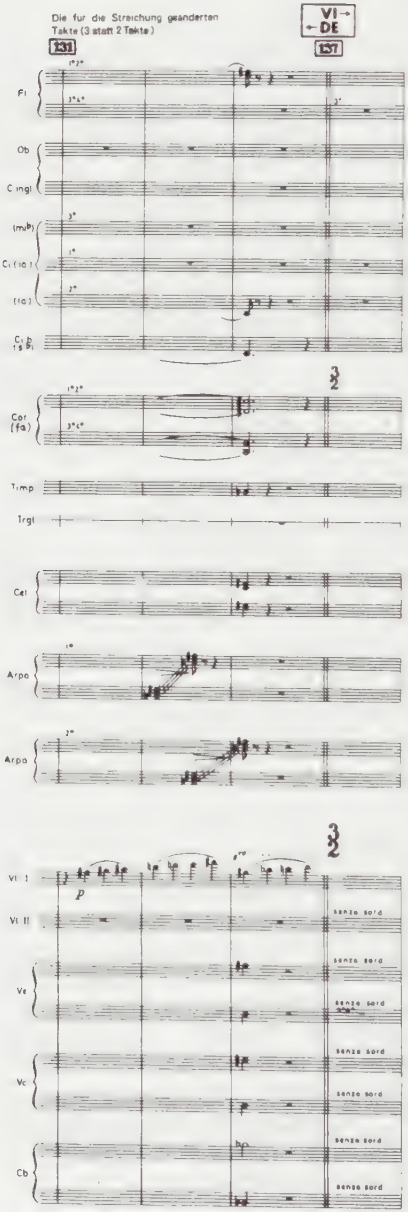

129
Fl
Ob
C.ingl
Cl (La)
Cl b (Sib)
Cor (Fa)
Cel
Arpa
Arpa
und ziehen im Huldigungstanz vor den Prinzen
129
Vl II
Ve
Vc
Cb
solo
(Flag.)

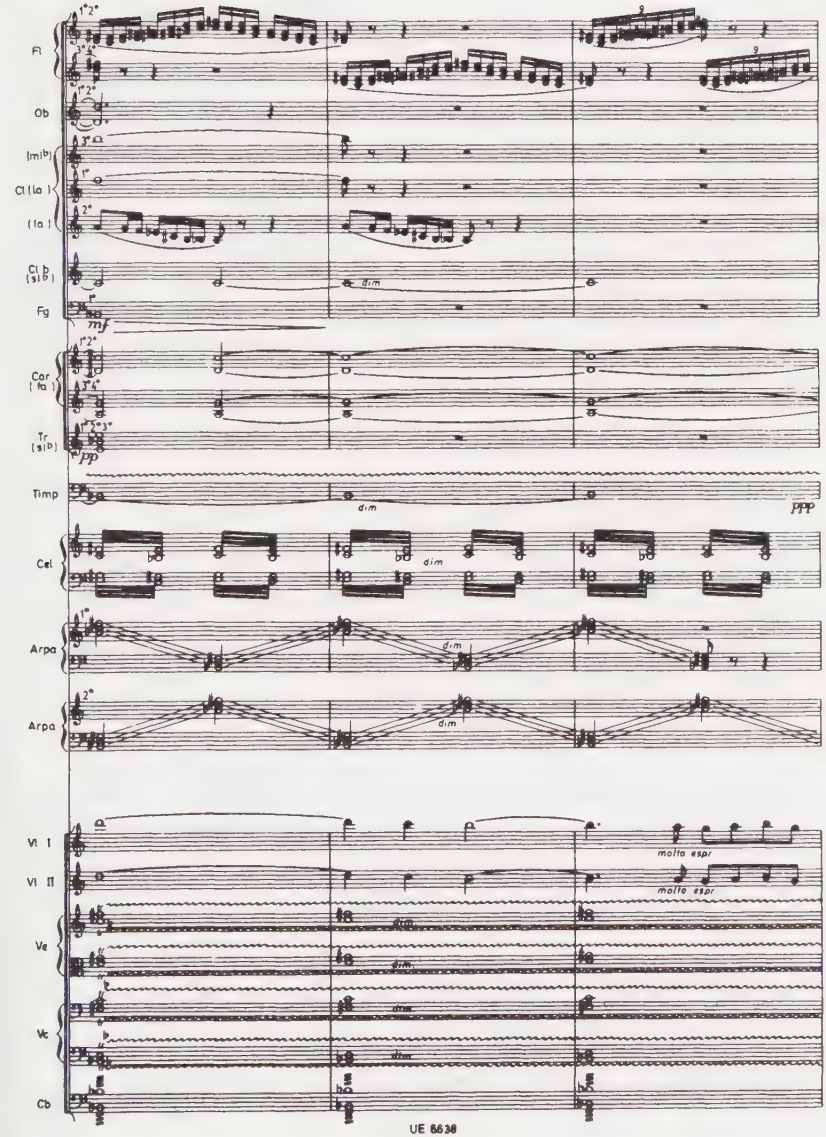

130
Fl
Ob
Cl (Ta)
Cor (Ta)
1° 2° con sord
3° 4° con sord
Cel
Arpa
Arpa
130
Vl II solo
Ve
Vc
Cb

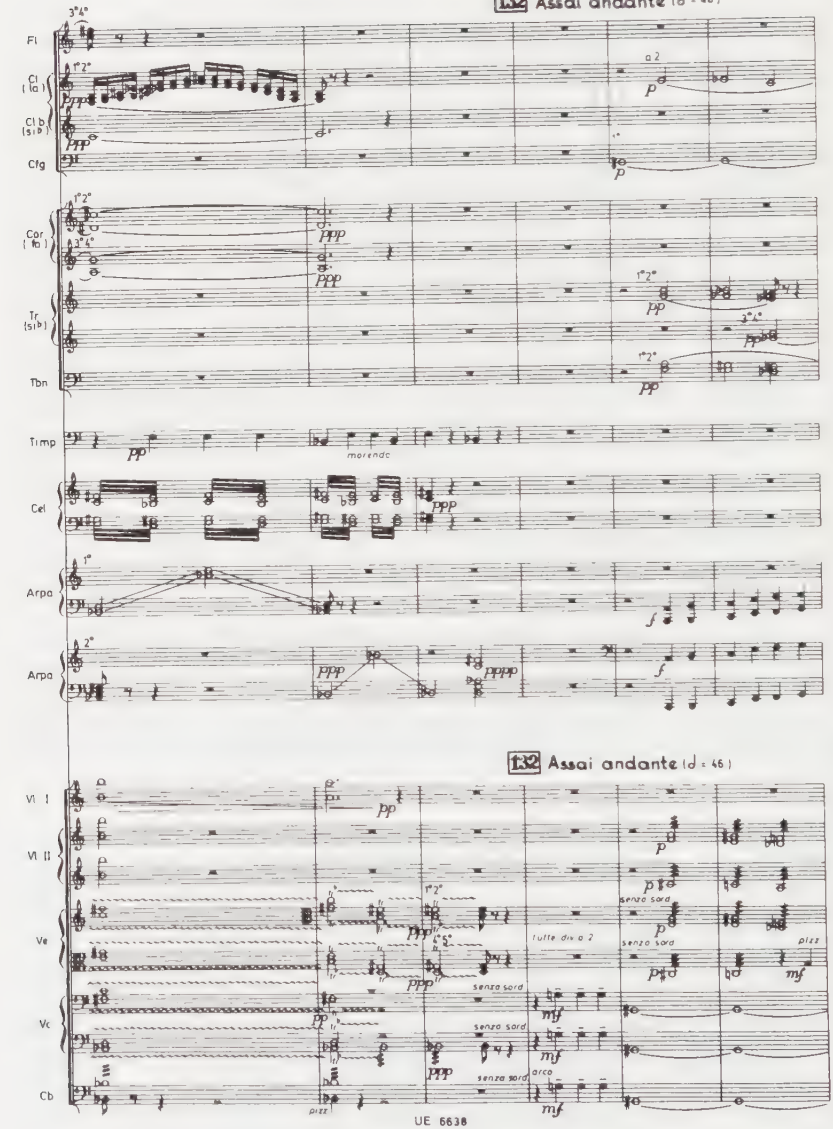

poco rit. 131 a tempo
Fl
Ob
C Ingl
Cl (la)
Cl b (sib)
Cor (fa)
Timp
Trgl
Cel
Arpa
Arpa
poco rit. 131 a tempo
Vl II solo
Ve
Vc
Cb
senza sord
tutti
arco
poco cresc
UE 6638

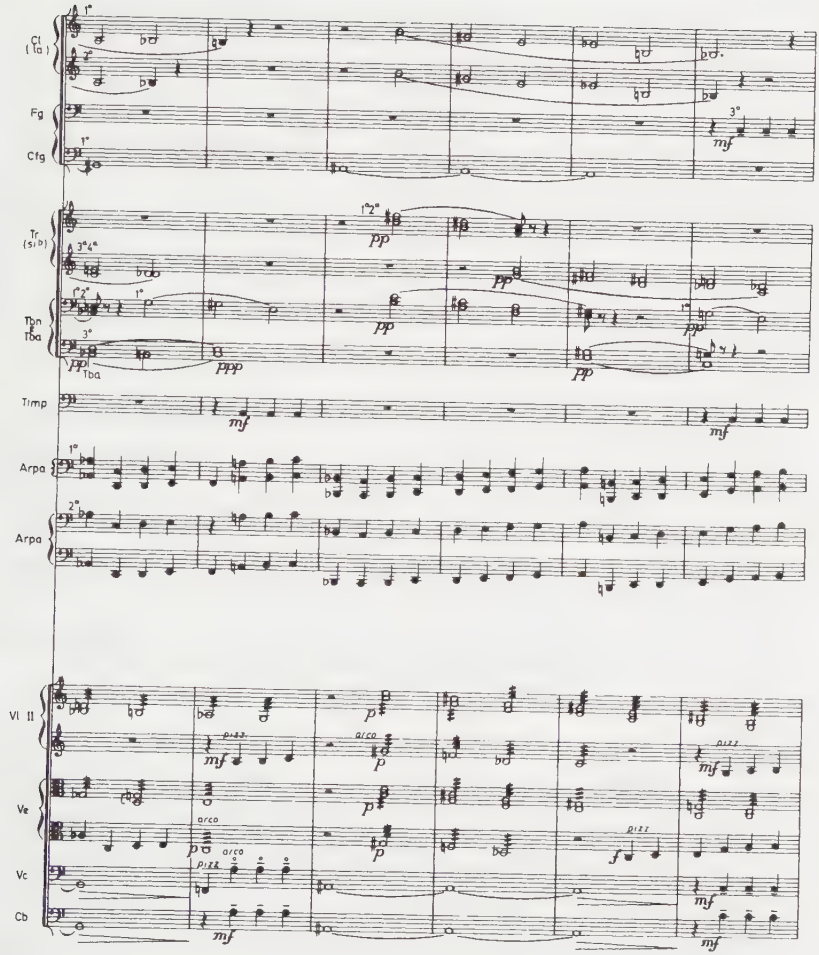


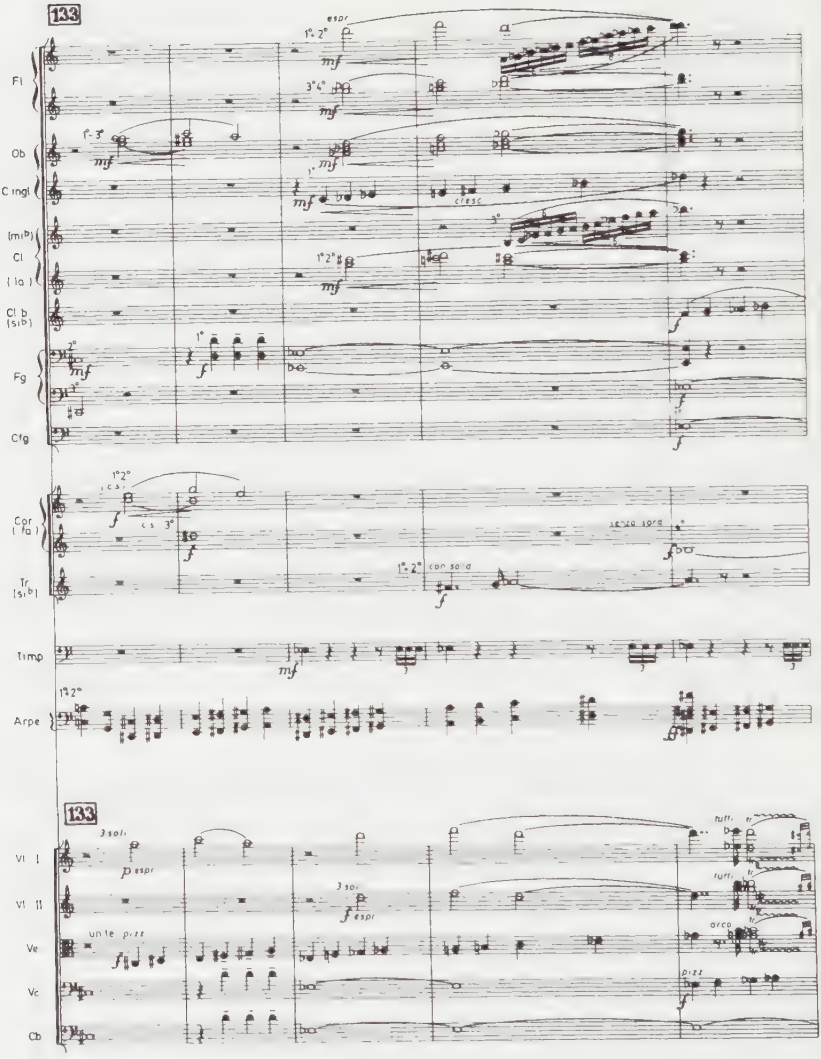
*) Siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur
Wird diese Streichung berücksichtigt, so ist ab 131 zu ändern (siehe nachfolgende Seite)

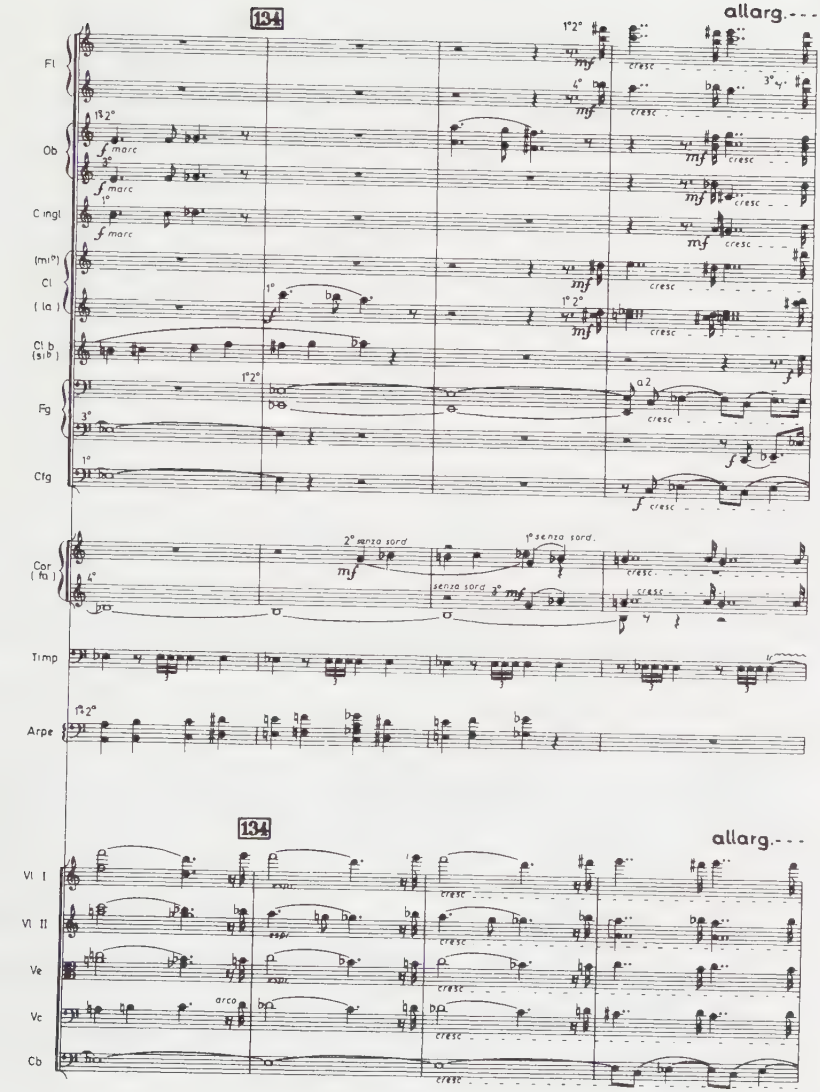

Die für die Streichung geänderten Takte (3 statt 2 Takte)
131
VI →
← DE
137
Fl
Ob
C.ingl
(mute)
Cl (ta)
(ta)
Cor (fa)
Timp
Trgl
Cel
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
p
senza sord


Fl
Ob
(mib)
Cl (la)
(la)
Cl b (sib)
Fg
mf
Cor (fa)
Tr (sib)
pp
Timp
dim
ppp
Cel
dim
Arpa
dim
Arpa
dim
Vl I
Vl II
molto espr
molto espr
Va
dim
Vc
dim
Cb


132 Assai andante (d = 46)
Fl
Cl (la)
Cl b (sib)
Cfg
Cor (fa)
Tr (sib)
Tbn
Timp
Cel
Arpa
Arpa
a 2
morendo
132 Assai andante (d = 46)
Vl I
Vl II
Va
Vc
Cb
senza sord
tutte div a 2
arco
pizz
UE 6638


Cl (Ta)
Fg
Cfg
Tr (Si b)
Tbn
Tba
Timp
Arpa
Arpa
Vl II
Va
Vc
Cb


133
Fl
Ob
C.ingl
(mi♭)
Cl
(la)
Cl b
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Timp
Arpe
133
Vl I
Vl II
Ve
Vc
Cb
con sord
tutti
arco
unis.
div.


134
allarg.
Fl
Ob
C.ingl
(mi♭)
Cl
(la)
Cl b
(si♭)
Fg
Cfg
Cor
(fa)
Timp
Arpe
senza sord.
arco
Vl I
Vl II
Ve
Vc
Cb

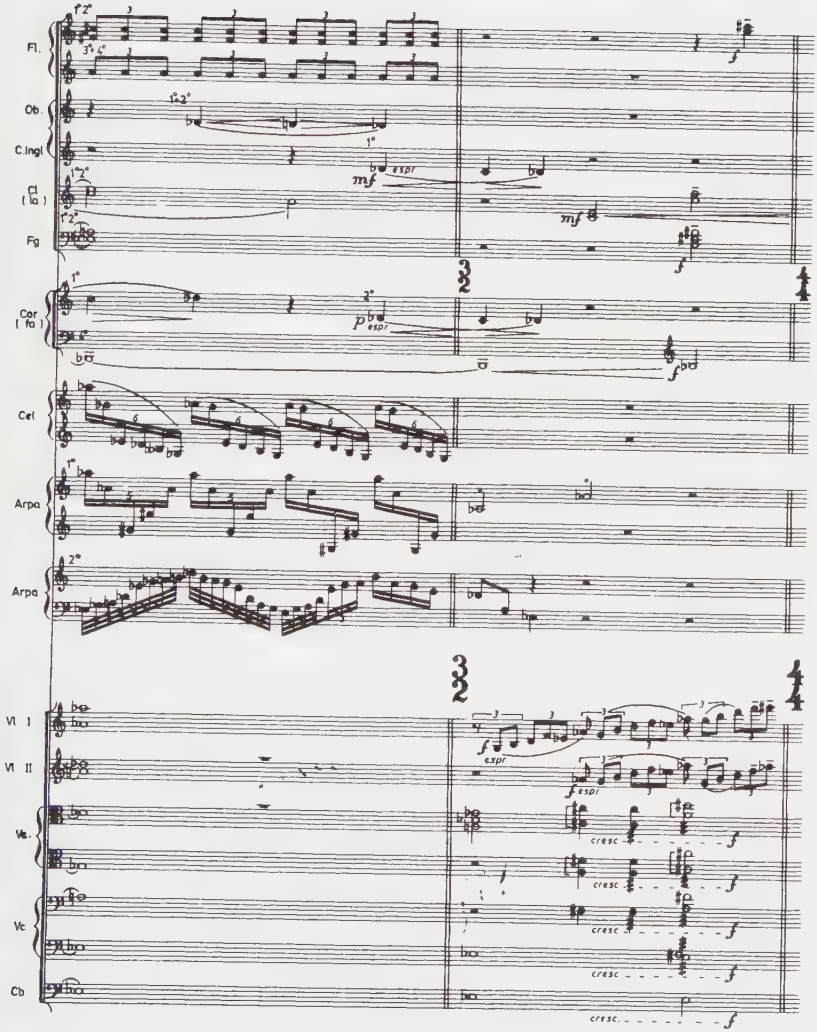
135 Più lento (♩ = 69-86)

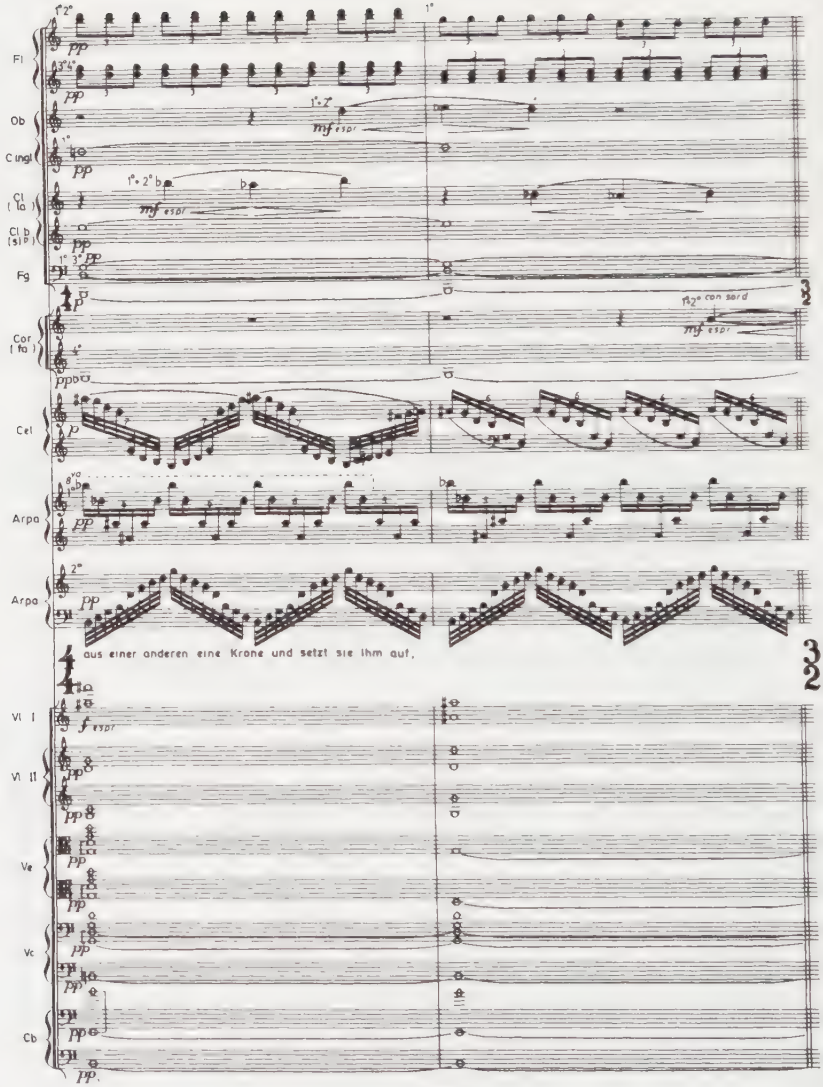
Fl
Ob
C.Ingl
(mib)
Cl
(la)
Cl b
(sib)
Fg
Ctg
Cor
(fa)
Tr
(sib)
Timp
Cel
Arpa
Arpa

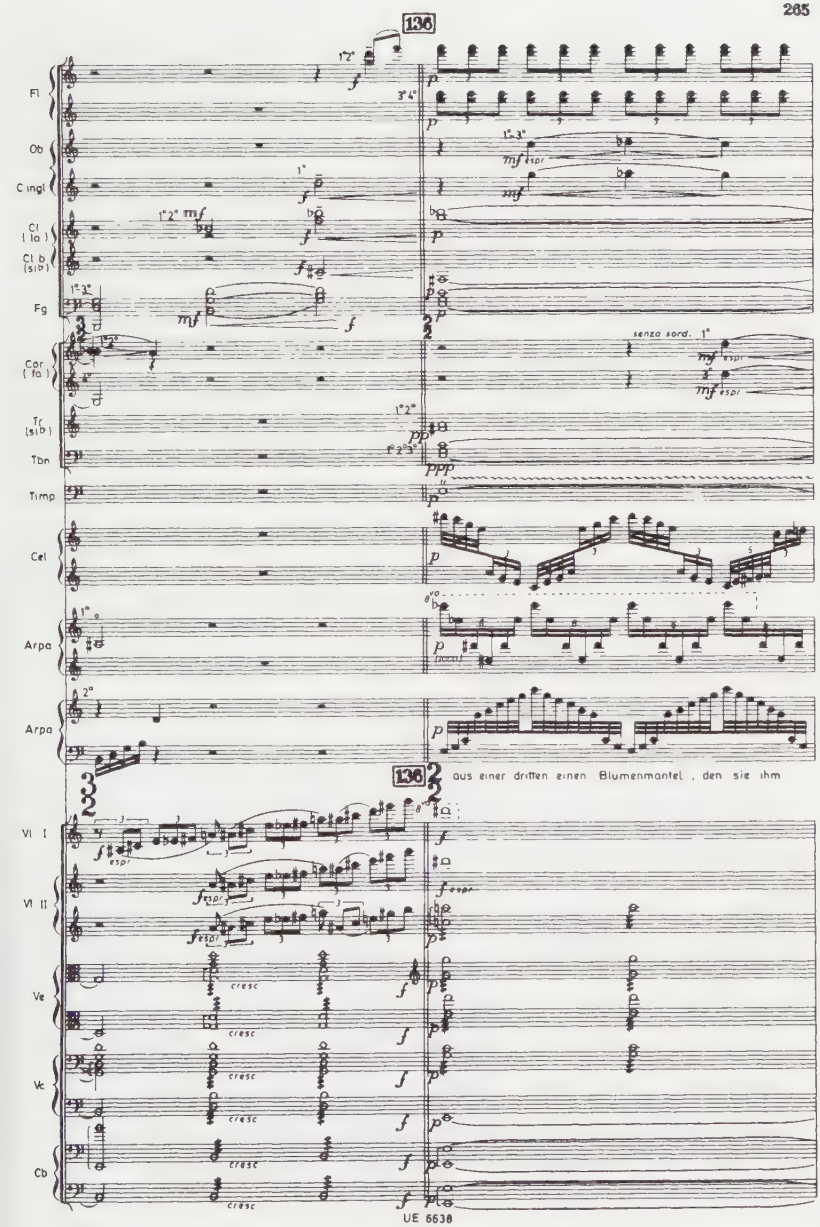
Aus dem Kelch einer großen Blume nimmt die Fee gelocktes Goldhaar und legt es auf den Kopf des Prinzen,

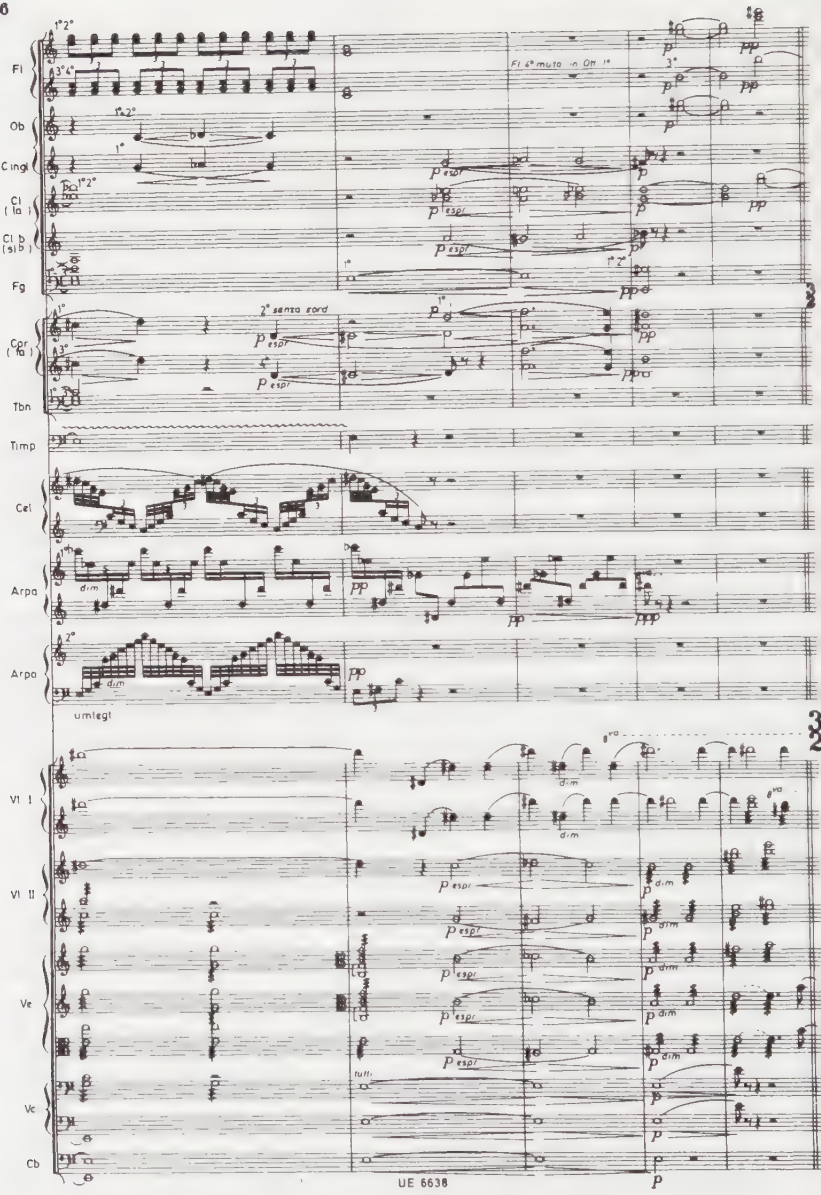
135 Più lento (♩ = 69-86)

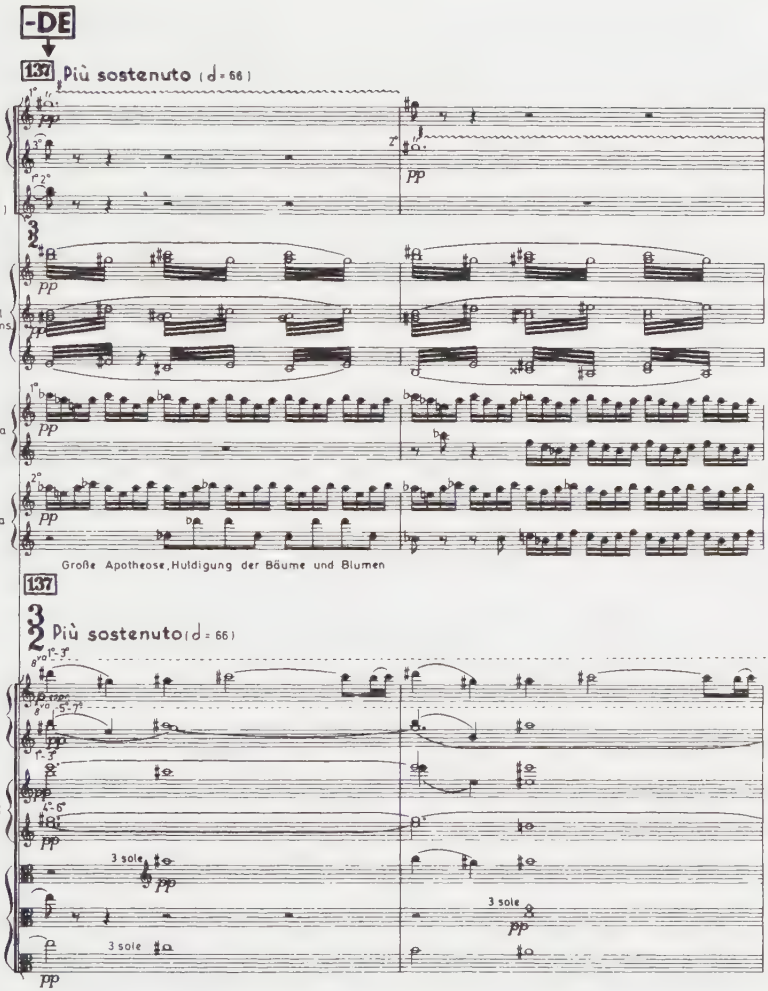
Vl I
Vl II
Ve
Vc
Cb

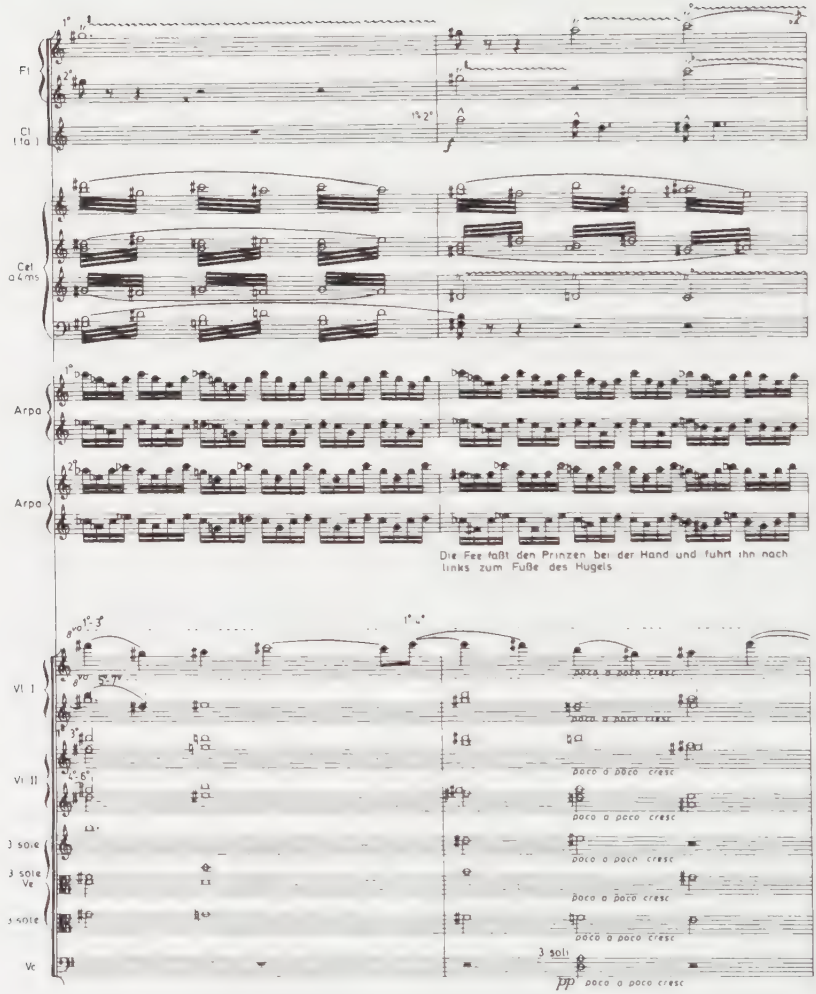

Fl.
Ob.
C.Ingl.
Cl (Ia)
Fg.
Cor (Ia)
Cel.
Arpa
Arpa
Vl. I
Vl. II
Va.
Vc.
Cb.
mf espr
p espr
f espr
cresc.

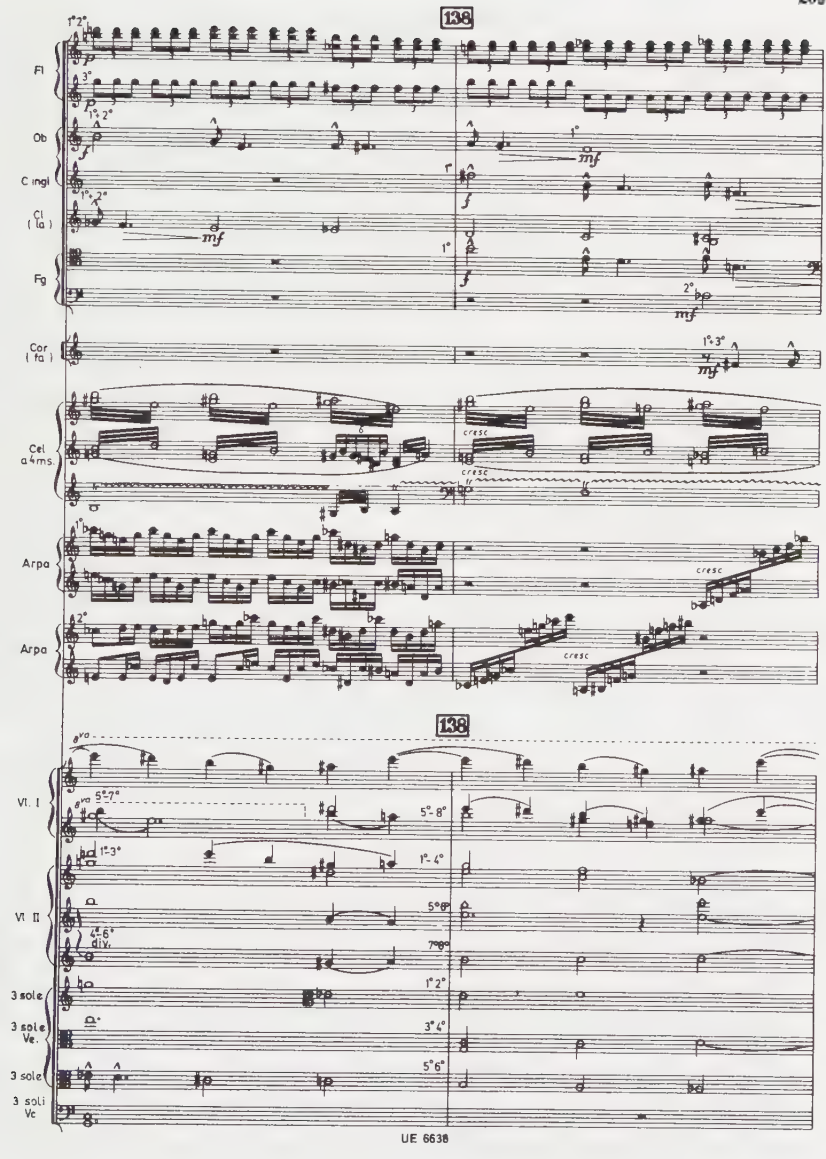

Fl
Ob
C.ingl
Cl (Fa)
Cl b (Si♭)
Fg
Cor (Fa)
Cel
Arpa
Arpa
aus einer anderen eine Krone und setzt sie ihm auf,
Vl I
Vl II
Ve
Vc
Cb

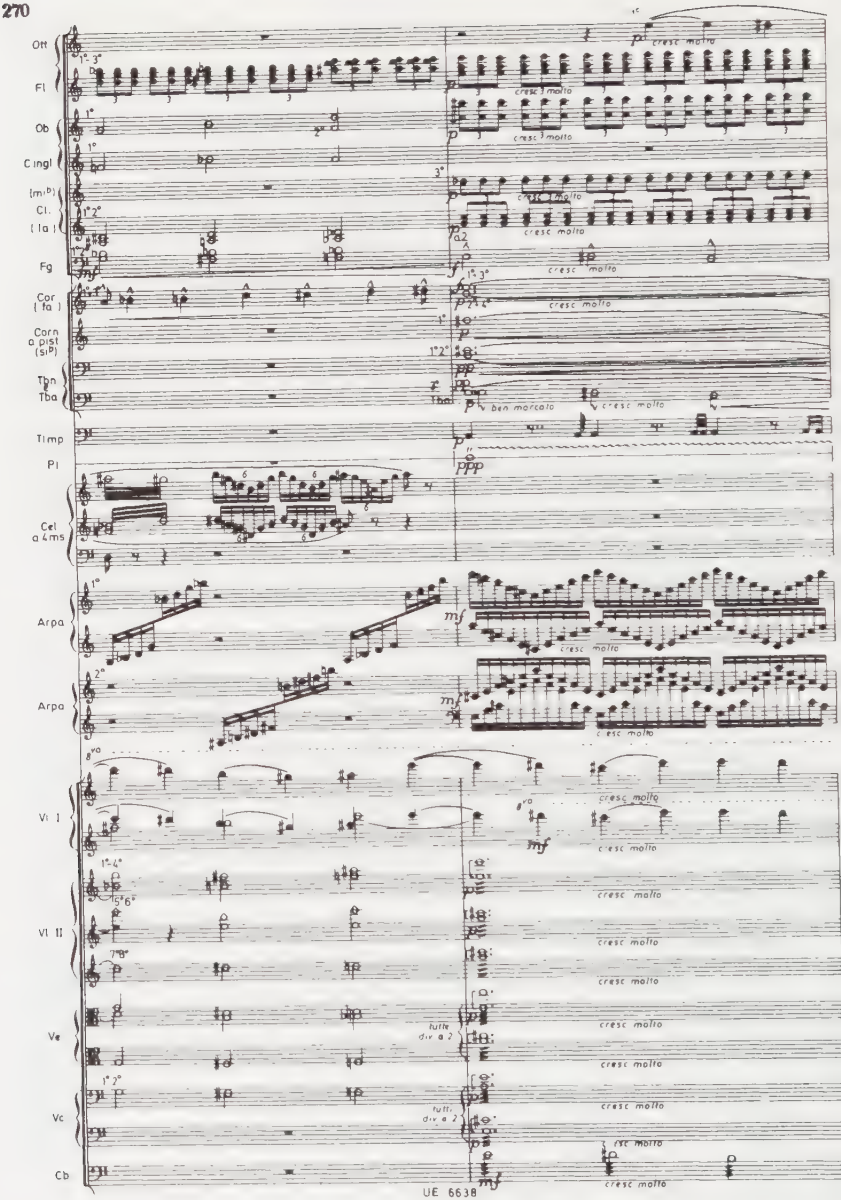

136
Fl
Ob
C.ingl
Cl (la)
Cl b (sib)
Fg
Cor (fa)
Tr (sib)
Tbn
Timp
Cel
Arpa
Arpa
136
aus einer dritten einen Blumenmantel , den sie ihm
Vl I
Vl II
Ve
Vc
Cb
senza sord. 1°
cresc
UE 6638


Fl
Ob
Cingl
Cl (la)
Cl b (sib)
Fg
Cor (la)
Tbn
Timp
Cel
Arpa
Arpa
umlegt
Vl I
Vl II
Ve
Vc
Cb
Fl 4° muta in Ott 1°
2° senza sord
tutti
UE 8638


-DE
137
Più sostenuto (d = 66)
Fl
Cl
(la)
Cel
a 4 ms.
Arpa
Arpa
pp
Große Apotheose, Huldigung der Bäume und Blumen
137
Più sostenuto (d = 66)
Vl I
Vl II
Ve
3 sole
3 sole
3 sole
pp


Fl
Cl
Cel
Arpa
Arpa
Die Fee faßt den Prinzen bei der Hand und führt ihn nach links zum Fuße des Hügels
Vl I
Vl II
3 soli
3 soli Vc
3 soli
Vc
poco a poco cresc
3 soli
pp poco a poco cresc


138
Fl
Ob
C.ingl
Cl (la)
Fg
Cor (fa)
Cel a4ms.
Arpa
Arpa
cresc
138
Vl. I
Vl. II
3 sole
3 sole Vc.
3 sole
3 soli Vc
div.


Ott
Fl
Ob
C.ingl
(mi♭)
Cl.
(la)
Fg
Cor
(fa)
Corn
a pist
(si♭)
Tbn
Tba
Timp
Pf
Cel
a 4ms
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
cresc molto
ben marcato
tutti
div a 2
UE 6638

139 Maestoso

VI-

Ott

Fl

Ob

Cingl

(mi♭)

Cl

(la)

Fg

Cfg

cresc

Cor (fa)

cresc

cresc

Corn a pist (si♭)

Tr (si♭)

cresc molto

Tbn

Tba

molto cresc

Tba

molto cresc

Timp

Pl.

cresc

Gr C

Arpa

Arpa

Triumph, Pracht und Glanz „Hier bist du König über die Dinge"

139 Maestoso

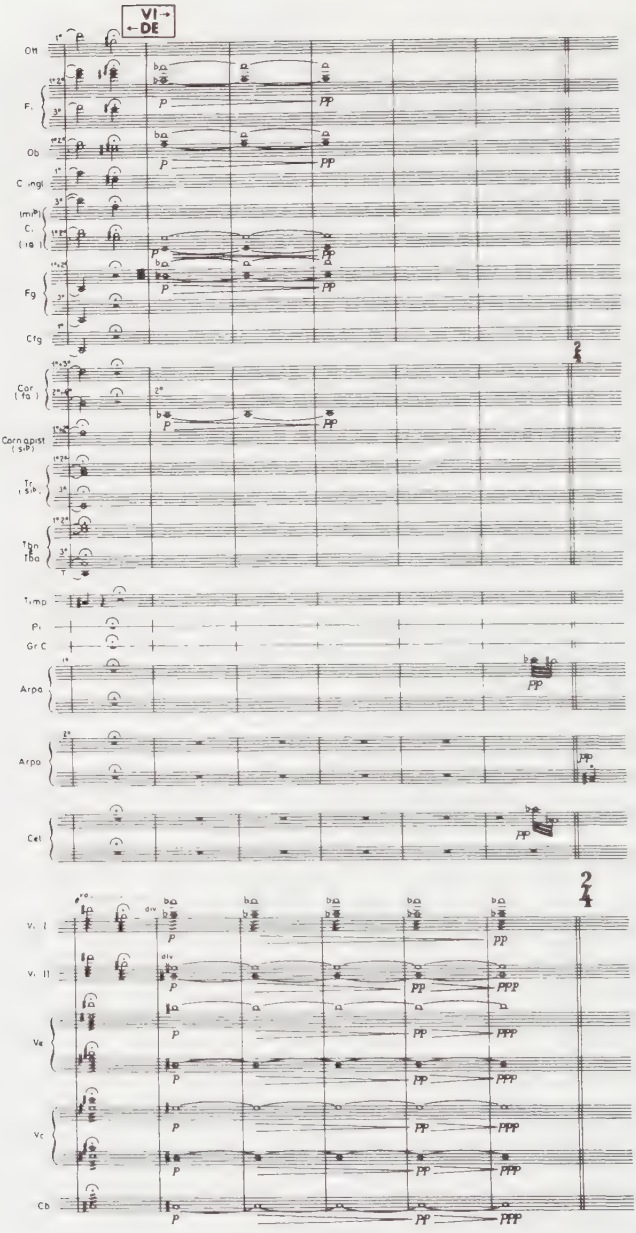
Vl I

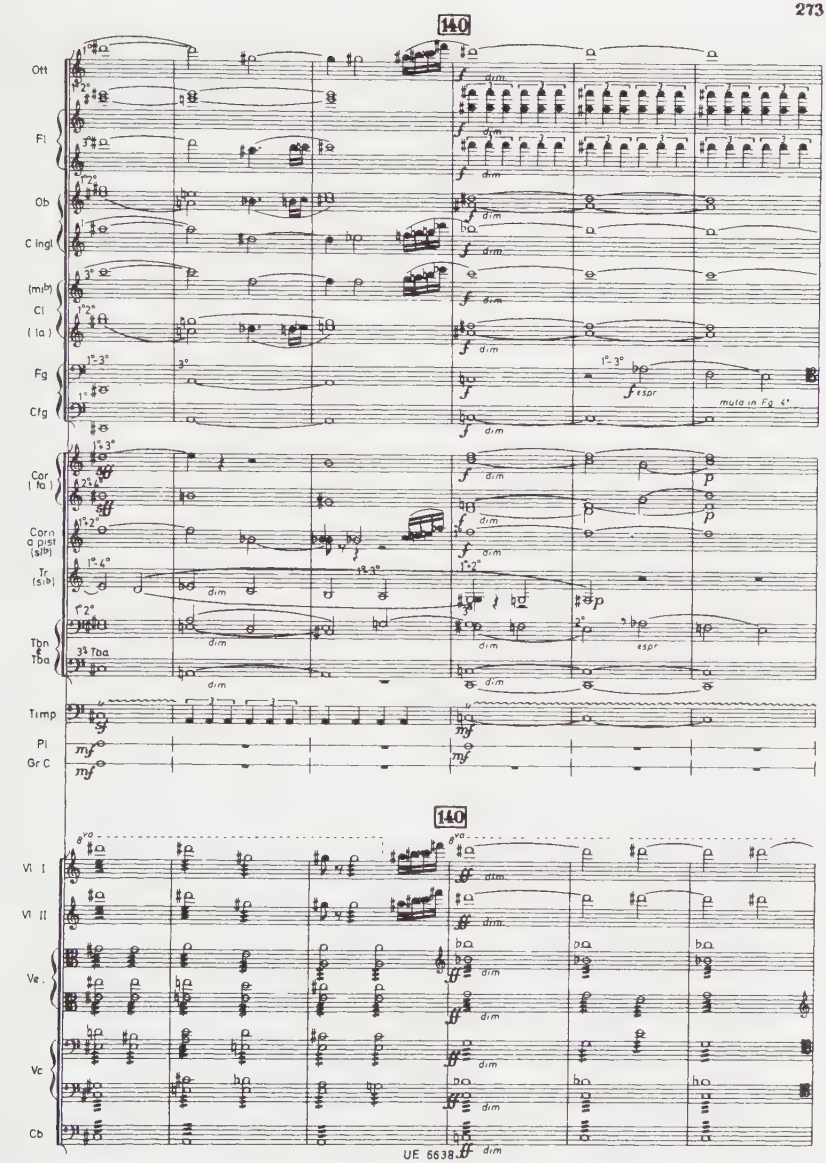
Vl II

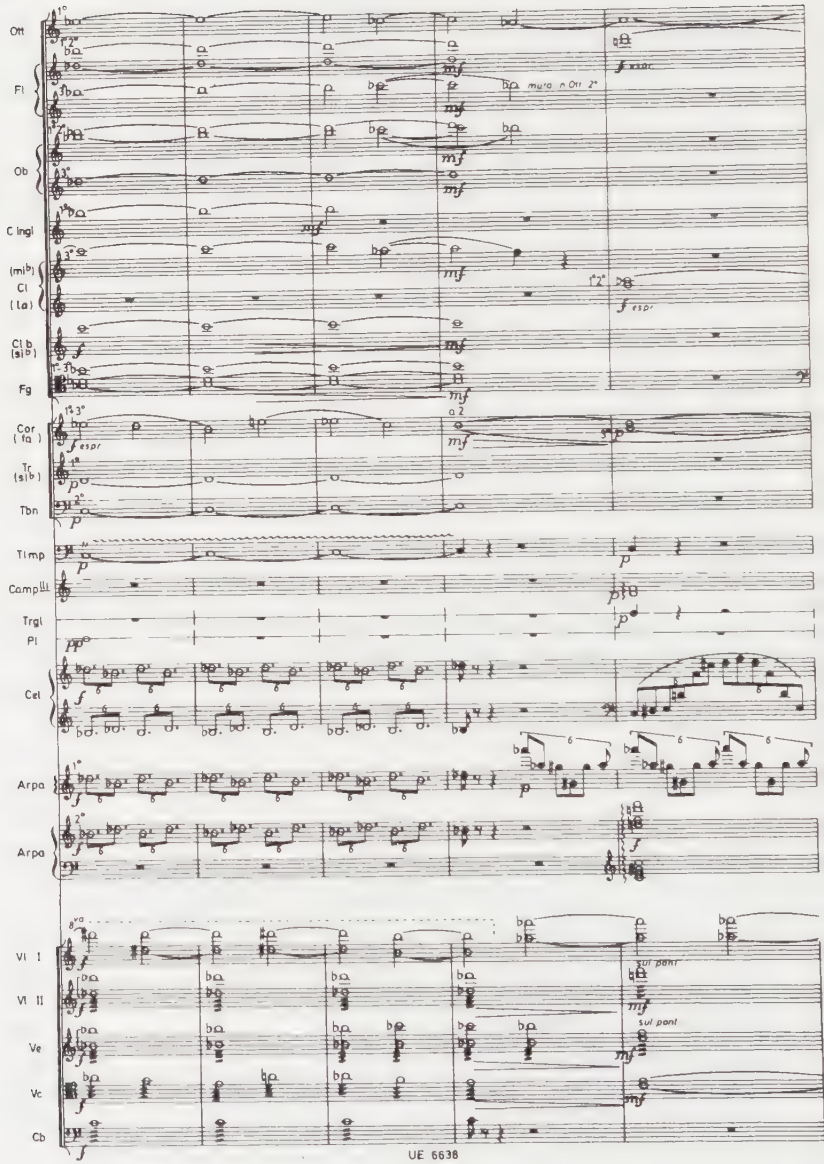
Va

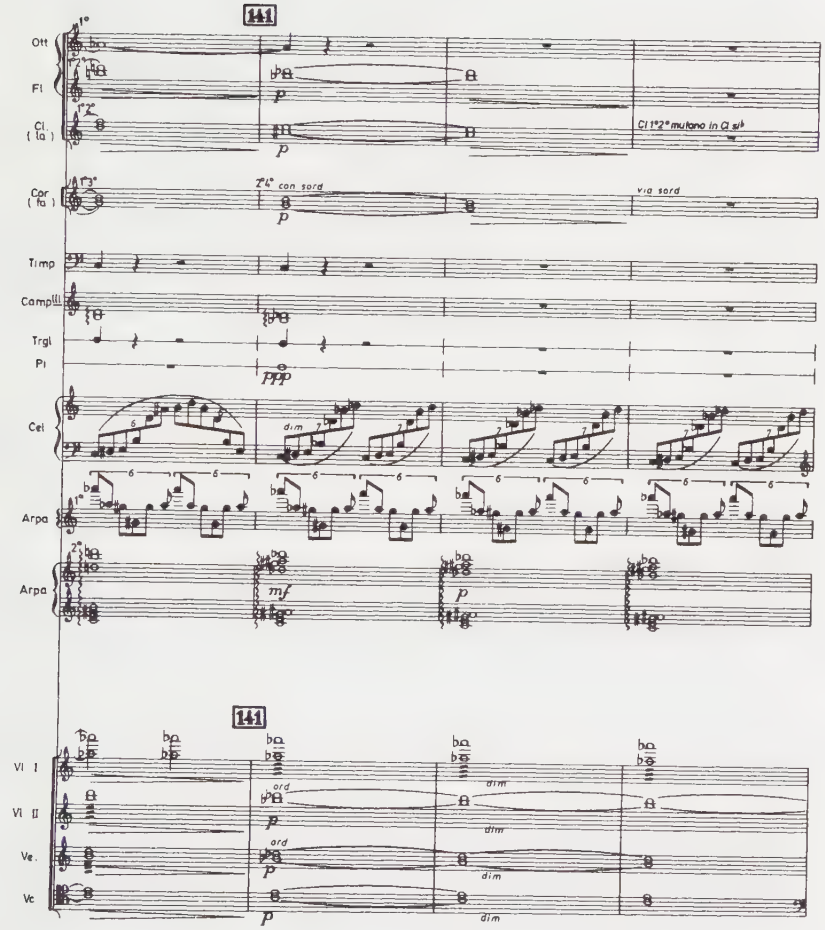
Vc

Cb


VI →
← DE
Ott
Fl.
Ob
C. ingl.
(mi♭)
C.
(re)
Fg
Cfg
Cor
(fa)
Cornopist
(si♭)
Tr.
(si♭)
Tbn
Tba
Timp.
Pf.
Gr C
Arpa
Arpa
Cel
Vl. I
Vl. II
Va
Vc
Cb
div.
P
PP
PPP
pp


140
Ott
Fl
Ob
C Ingl
(mi♭)
Cl
(la)
Fg
Cfg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Pl
Gr C
140
Vl I
Vl II
Va
Vc
Cb
dim
espr
mutain Fg 4
UE 6638


Ott
Fl
Ob
C Ingl
(mi♭)
Cl
(La)
Cl b
(si♭)
Fg
Cor
(fa)
Tr
(si♭)
Tbn
Timp
Camp
Trgl
Pl
Cel
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
mf sim.
mf
f esp.
a 2
p
sul pont
sul pont


141
Ott
Fl
Cl. (fa)
Cl 1°2° mutano in Cl sib
Cor (fa)
2°4° con sord
via sord
Timp
Campli
Trgl
Pf
Cel
dim
Arpa
Arpa
mf
p
141
Vl I
Vl II
Ve.
Vc
ord
dim
ppp

-DE

Cel

Arpa

Arpa

Vl I

Vl II

Va

Fg

Gr C

sul legno della cassa

Cel

Arpa

Arpa

Auf einmal erscheint auf der entgegengesetzten Seite die Prinzessin mit dem Holz-

Vl I

Vl II

Va

col legno

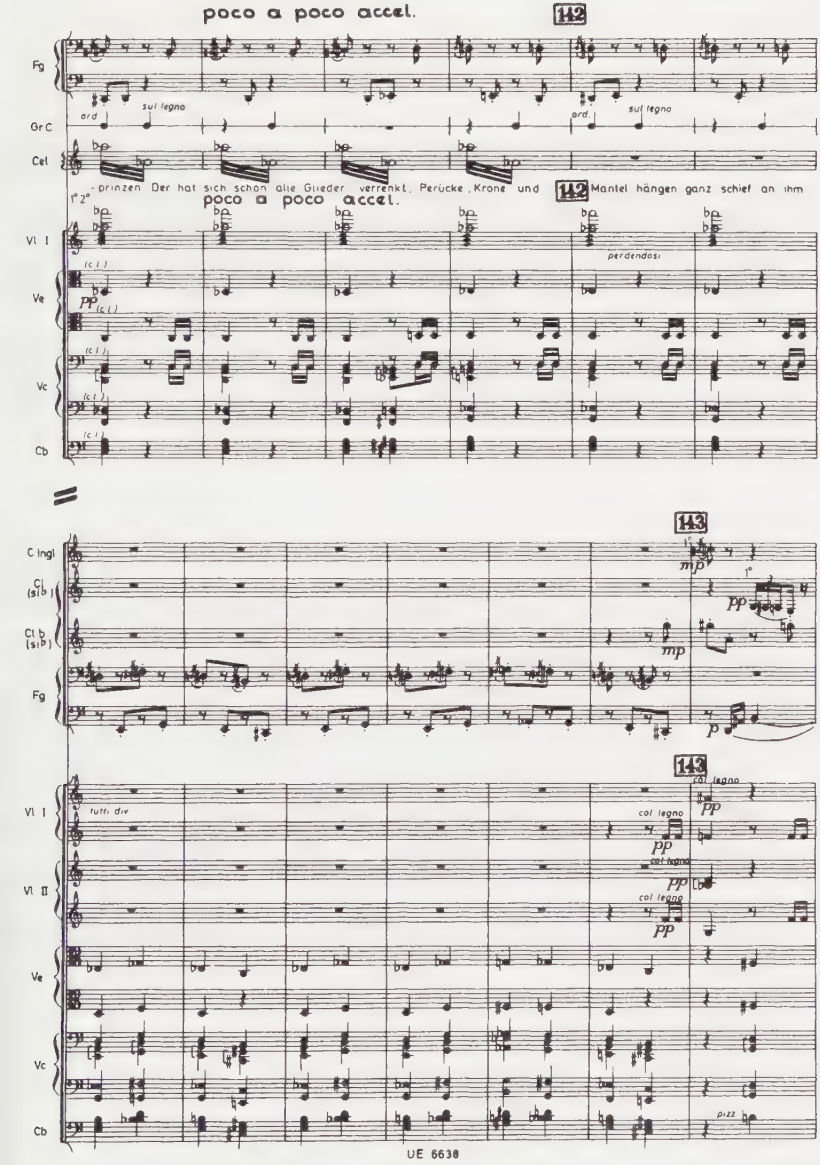
Vc

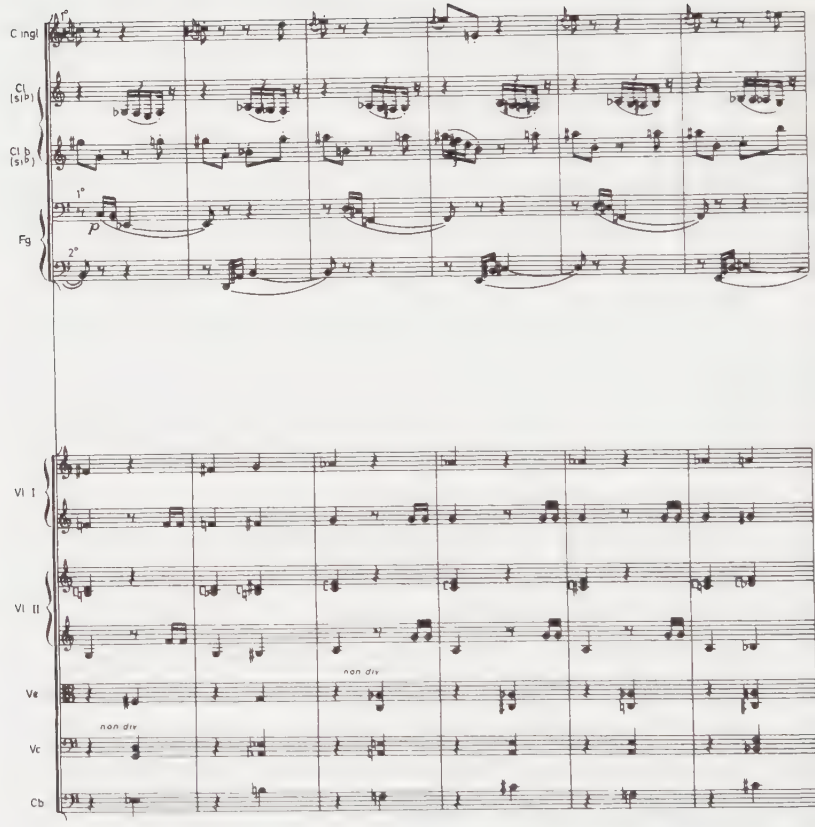
col legno

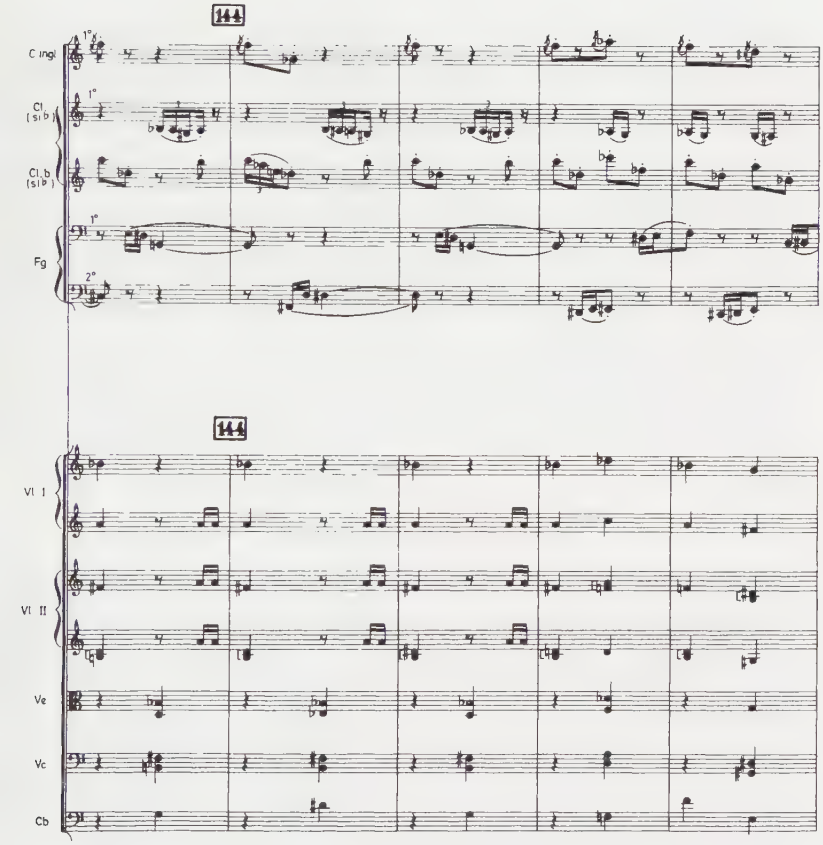
col legno

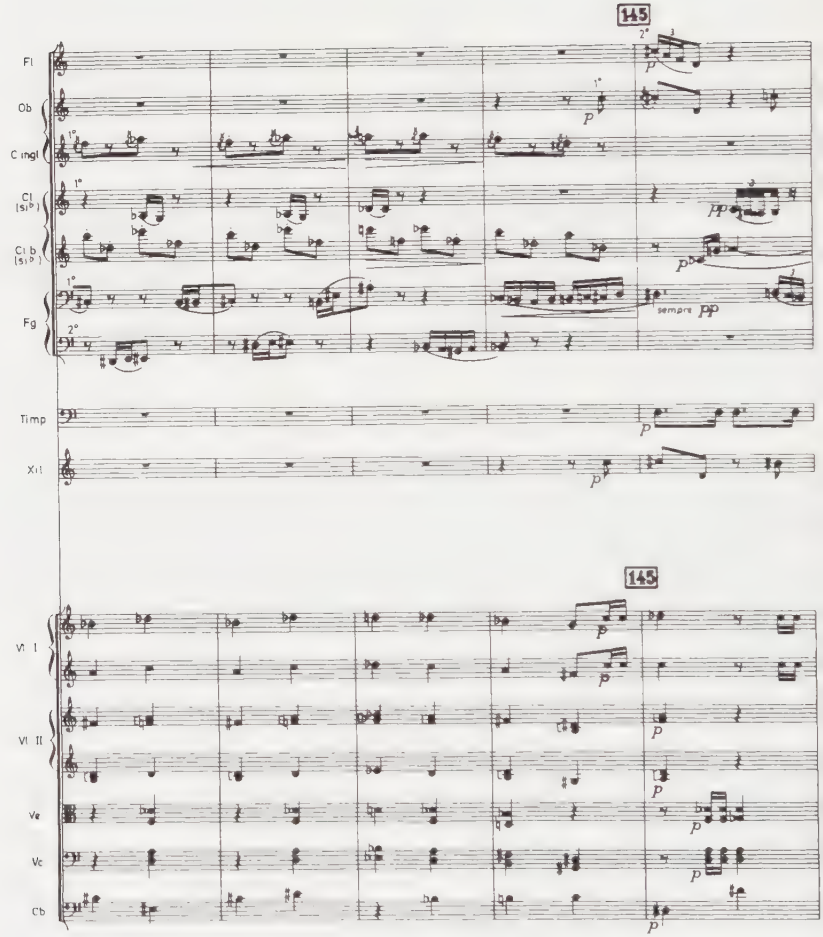
Cb

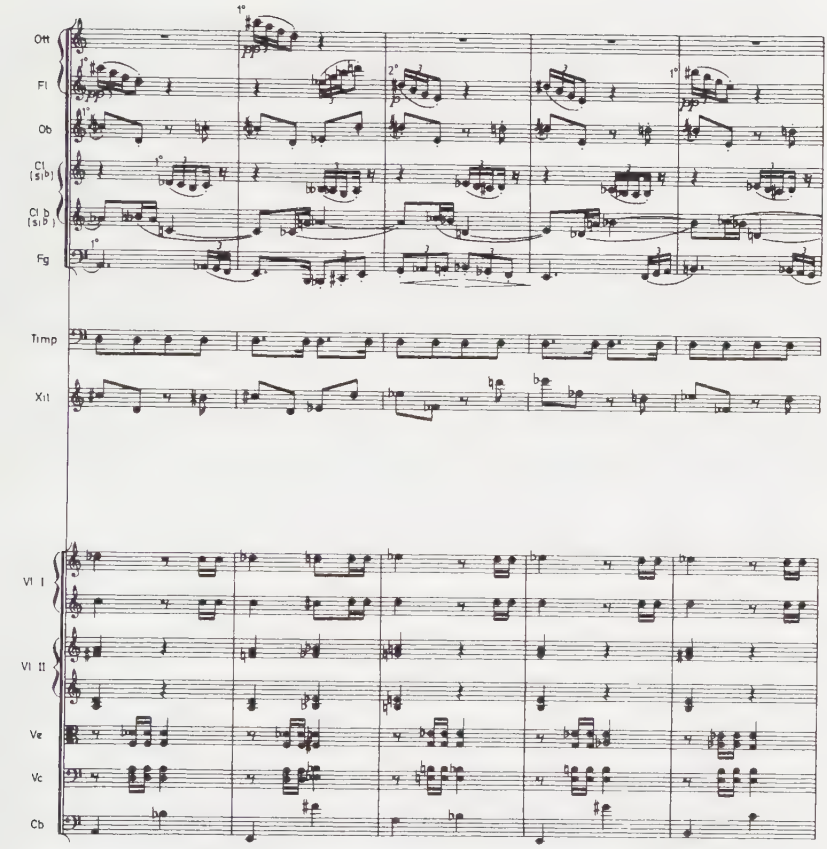
col legno div.

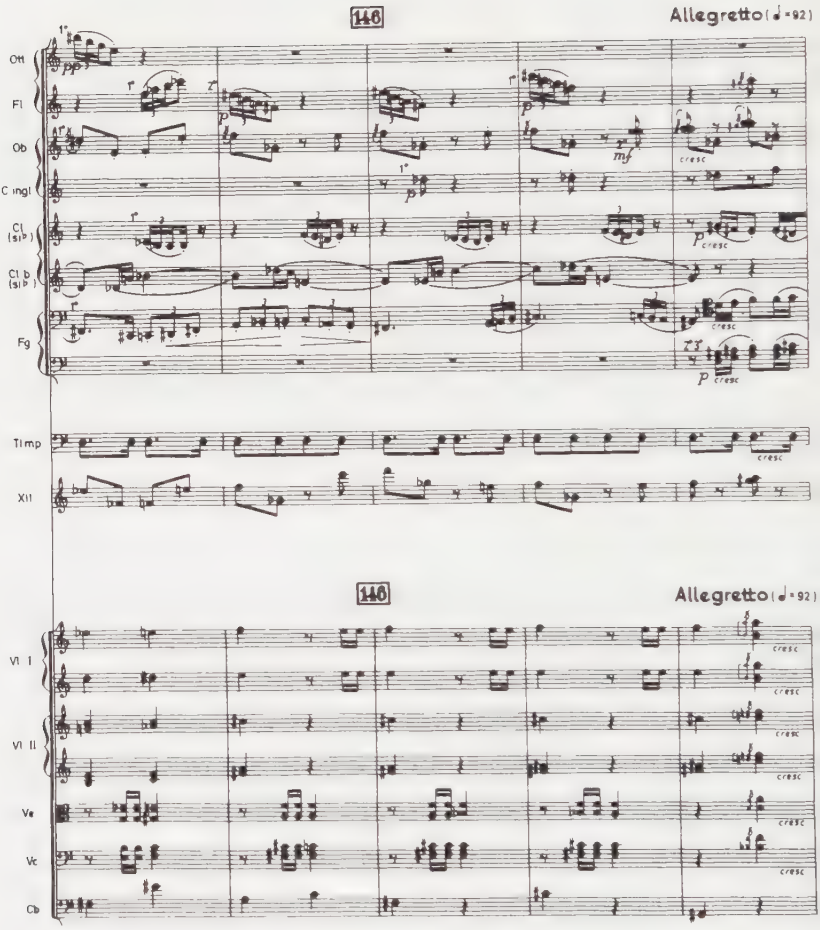

poco a poco accel.
112
Fg
ord
sul legno
Gr C
Cel
1°2° prinzen Der hat sich schon alle Glieder verrenkt, Perücke, Krone und 112 Mantel hängen ganz schief an ihm
poco a poco accel.
Vl I
Ve
Vc
Cb
perdendosi
113
C Ingl
Cl (si♭)
Cl b (si♭)
Fg
col legno
Vl II
tutti div
pizz

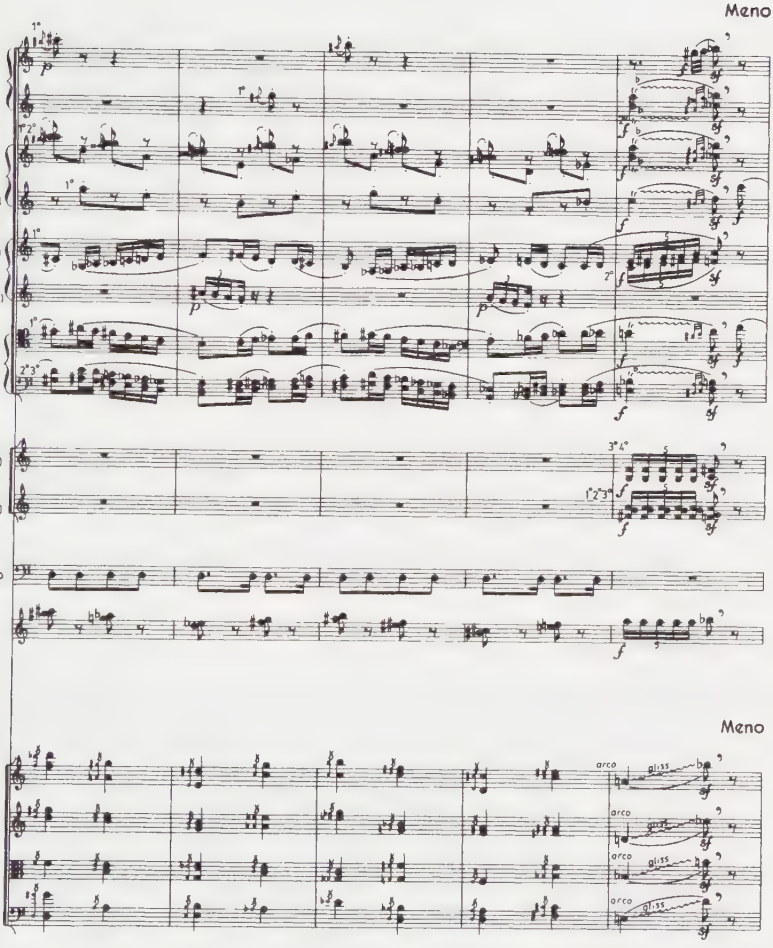

C ingl
Cl (si♭)
Cl b (si♭)
Fg
1°
2°
p
Vl I
Vl II
Ve
Vc
Cb
non div
non div

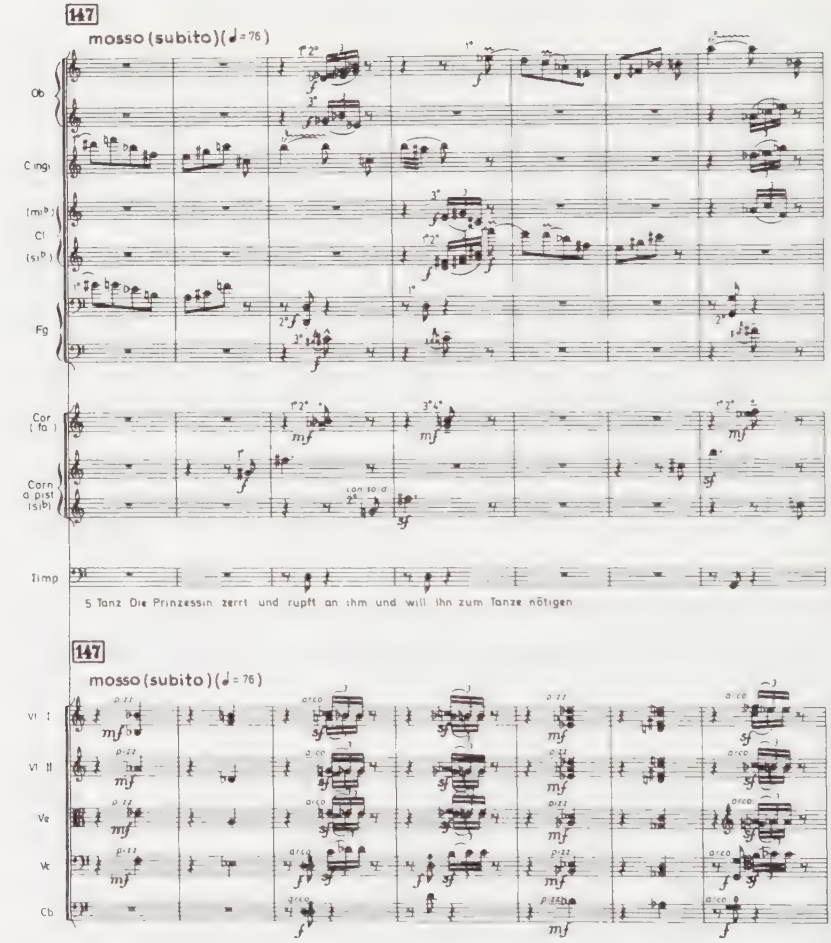

144
C. Ingl
Cl. (si b)
Cl. b (si b)
Fg
144
Vl. I
Vl. II
Ve
Vc
Cb

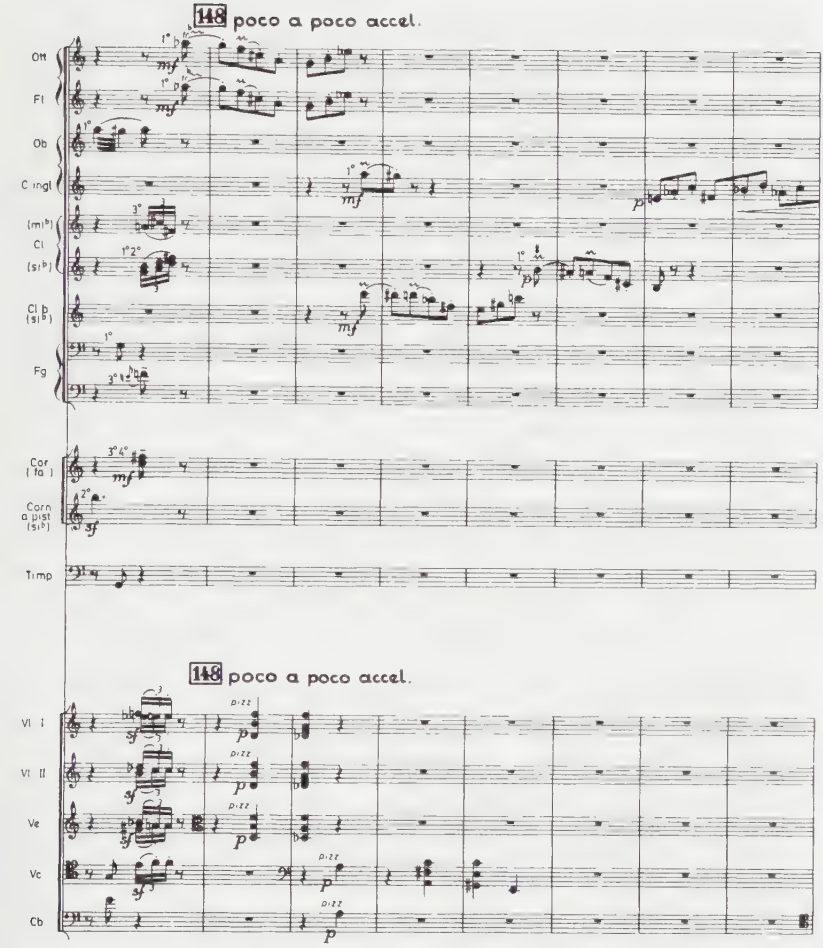

145
Fl
Ob
C.ingl
Cl (si♭)
Cl b (si♭)
Fg
Timp
Xil
sempre pp
148
Vl I
Vl II
Va
Vc
Cb

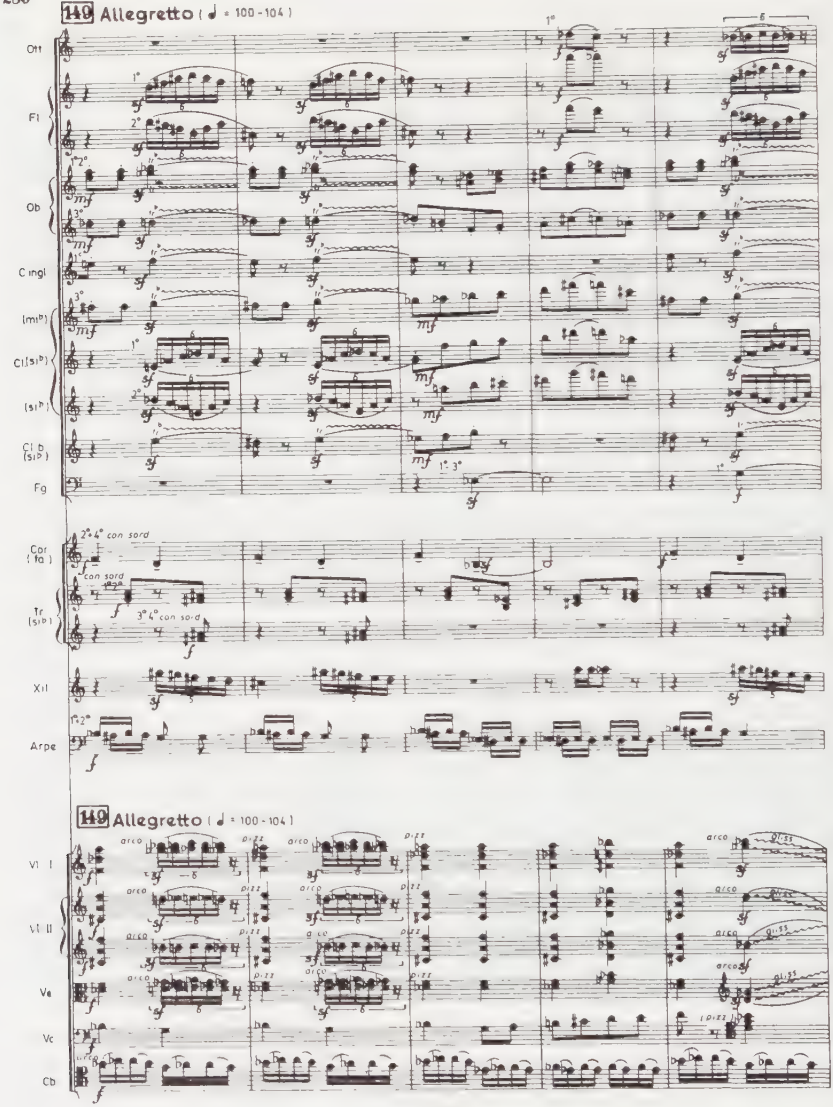

Ott
Fl
Ob
Cl (sib)
Cl b (sib)
Fg
Timp
Xil
Vl I
Vl II
Ve
Vc
Cb

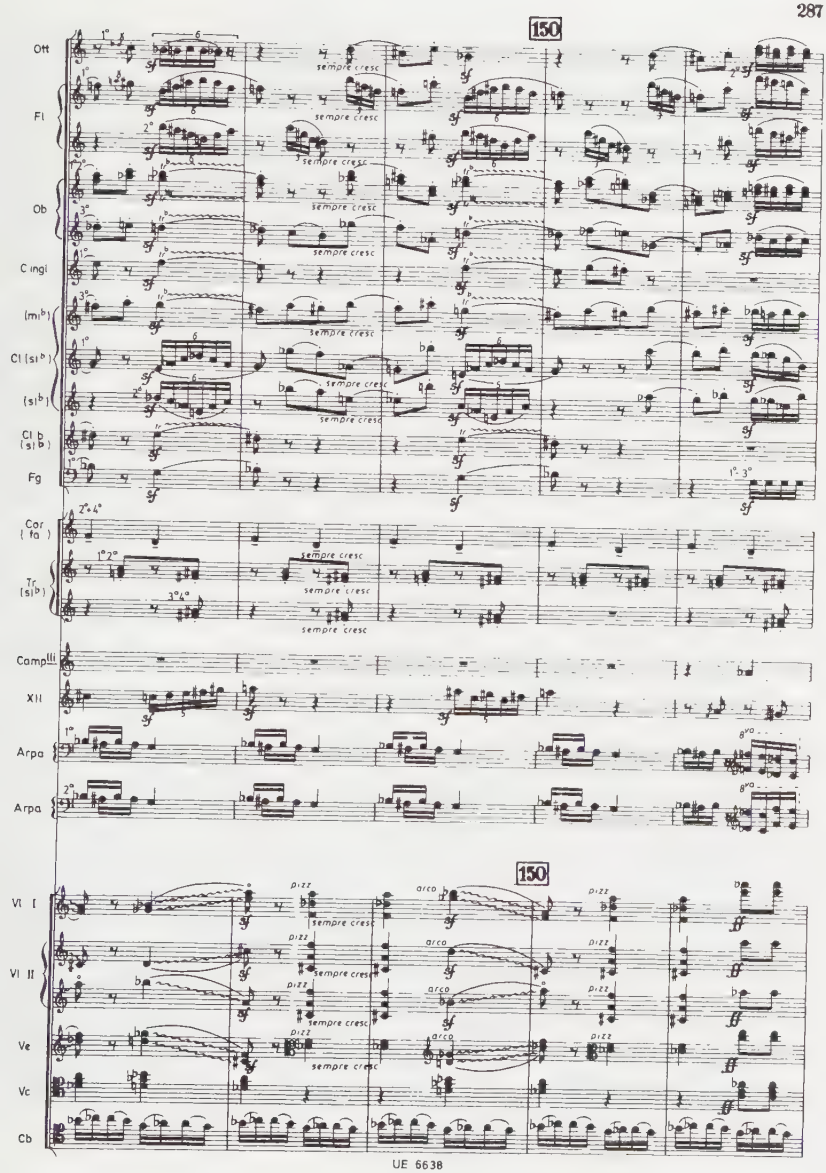

146
Allegretto (♩ = 92)
Ott
Fl
Ob
C. ingl
Cl (si♭)
Cl b (si♭)
Fg
Timp
Xil
146
Allegretto (♩ = 92)
Vl I
Vl II
Va
Vc
Cb

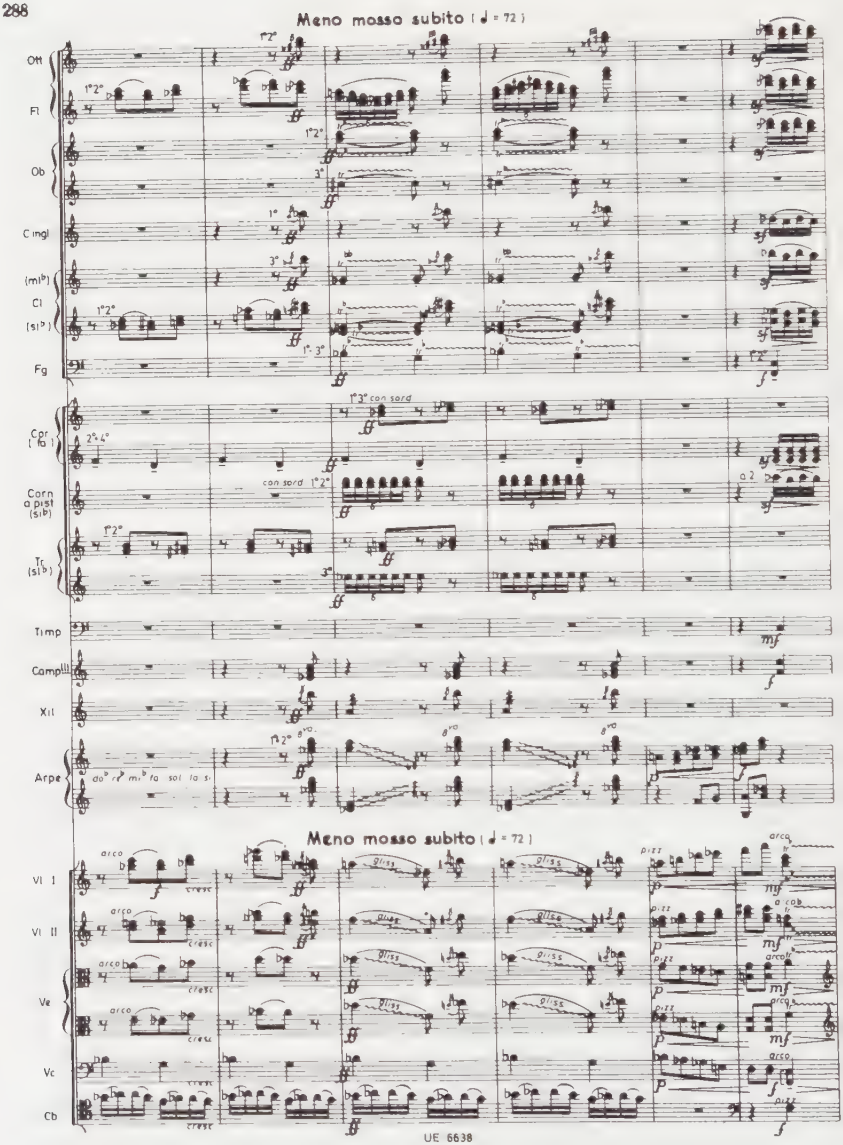

Meno
Ott
Fl
Ob
Cingl
Cl (sib)
Cl b (sib)
Fg
Cor (fa)
Tr (sib)
Timp
Xil
Meno
Vl I
Vl II
Va
Vc
arco
gliss

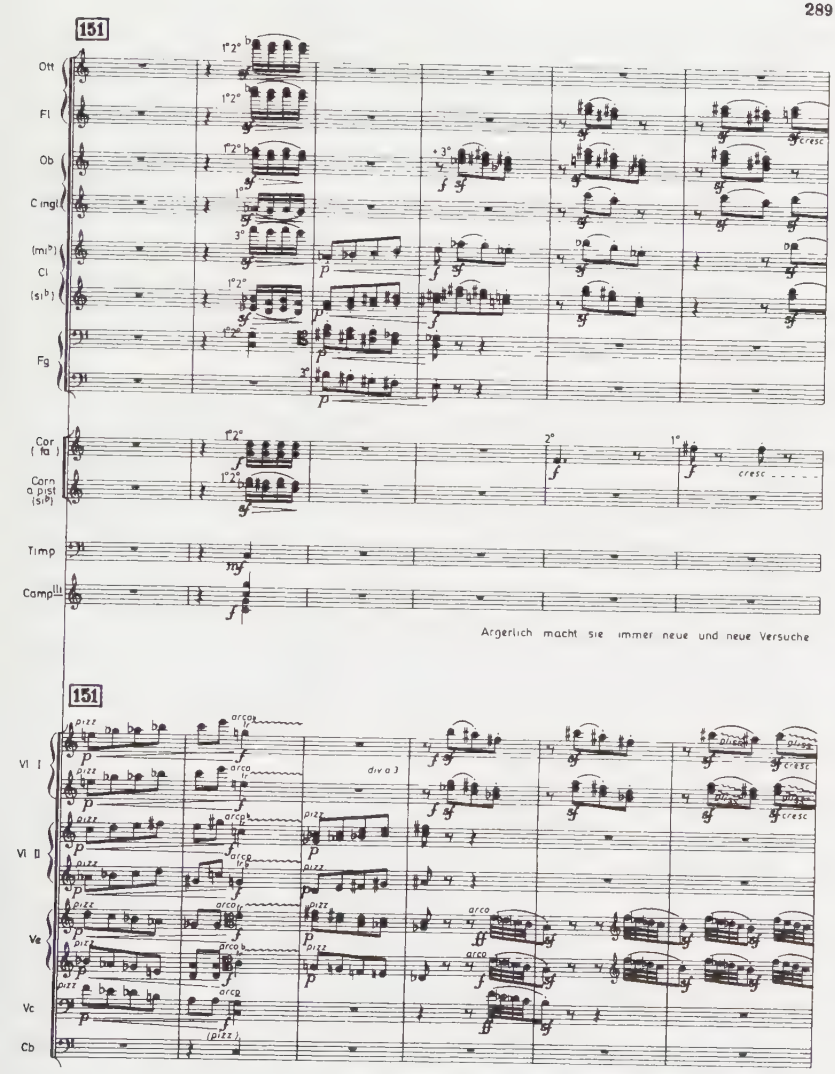

147
mosso (subito) (♩= 76)
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
Corn
a pist
(si♭)
Timp
5 Tanz Die Prinzessin zerrt und rupft an ihm und will ihn zum Tanze nötigen
147
mosso (subito) (♩= 76)
Vl I
Vl II
Va
Vc
Cb

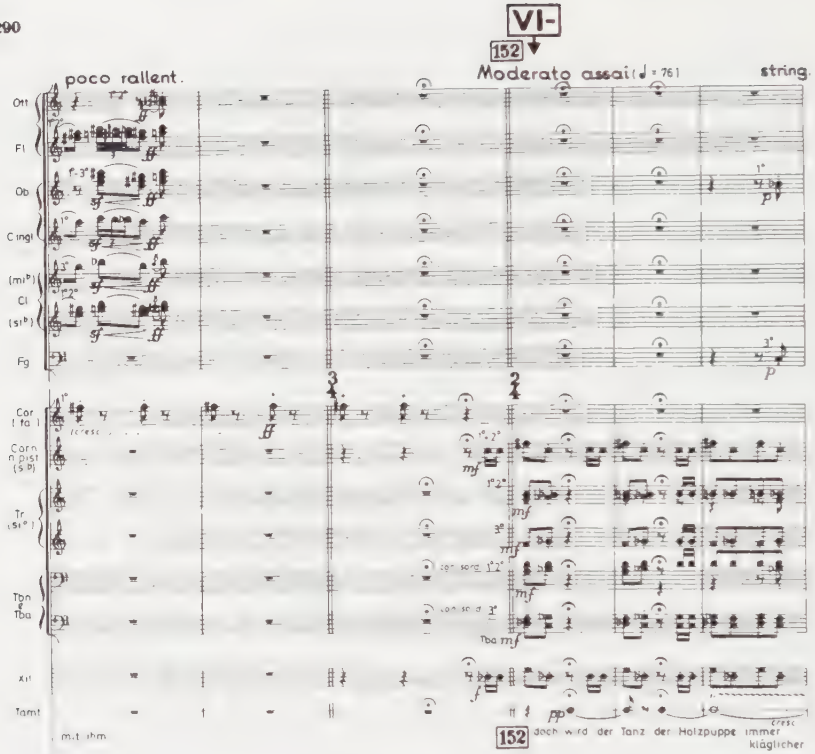

148 poco a poco accel.
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cor
(fa)
Corn
a pist
(si♭)
Timp
148 poco a poco accel.
Vl I
Vl II
Va
Vc
Cb

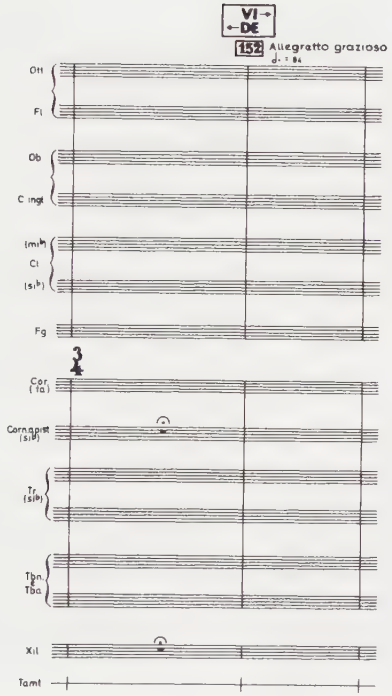

149 Allegretto (♩ = 100 - 104)
Ott
Fl
Ob
C.ingl
(mi♭) Cl
Cl (si♭)
(si♭) Cl
Cl b (si♭)
Fg
Cor (fa)
con sord
Tr (si♭)
3° 4° con sord
Xil
Arpe
149 Allegretto (♩ = 100 - 104)
Vl I
Vl II
Va
Vc
Cb
arco
pizz

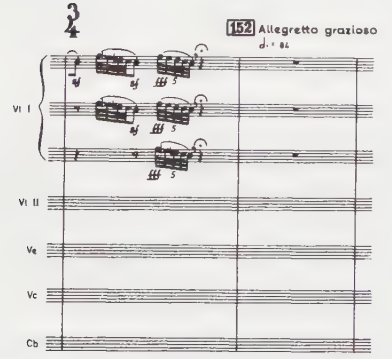

150
Ott
Fl
Ob
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Cl b (si b)
Fg
Cor (fa)
Tr (si♭)
sempre cresc
Camp
Xil
Arpa
Arpa
150
Vl I
Vl II
Ve
Vc
Cb
pizz
arco

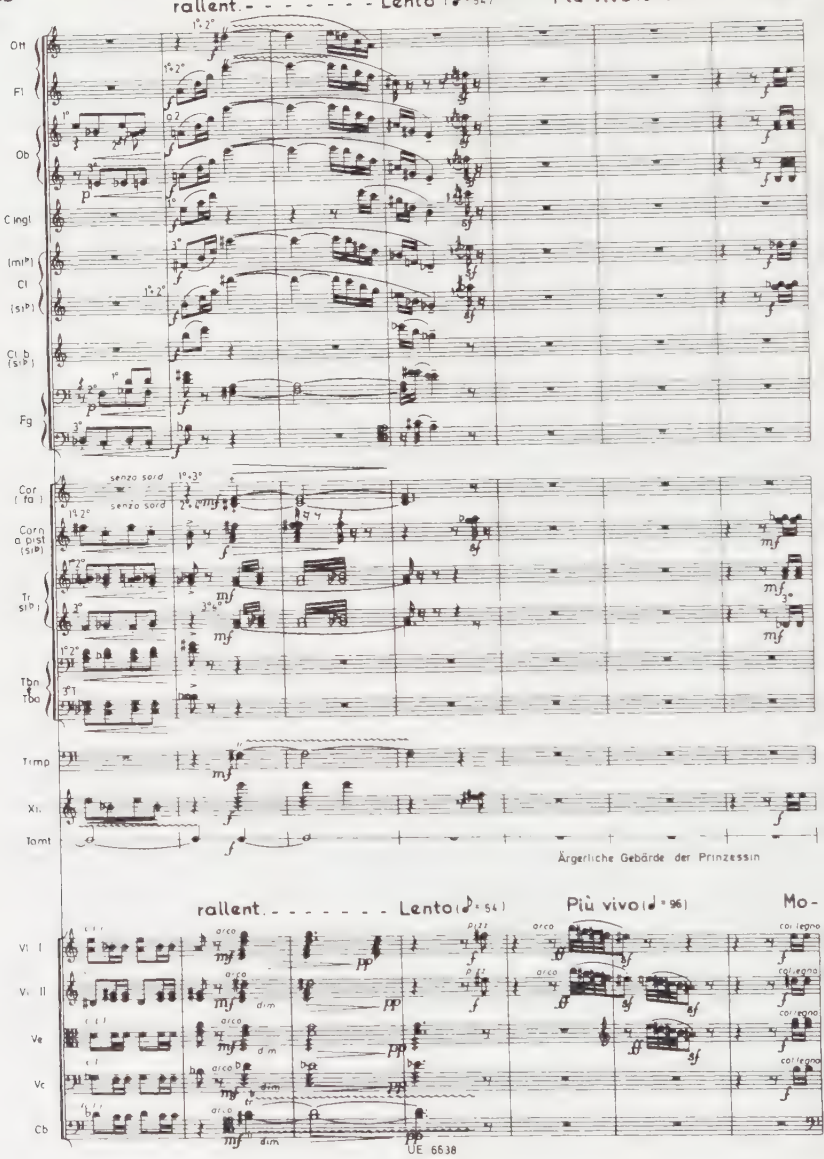

Meno mosso subito (♩ = 72)
Ott
Fl
Ob
Cingl
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Timp
Campili
Xil
Arpe
con sord
a 2
do♭ re♭ mi♭ fa sol la si
Meno mosso subito (♩ = 72)
VI I
VI II
Va
Vc
Cb
arco
pizz
gliss
cresc
UE 6638

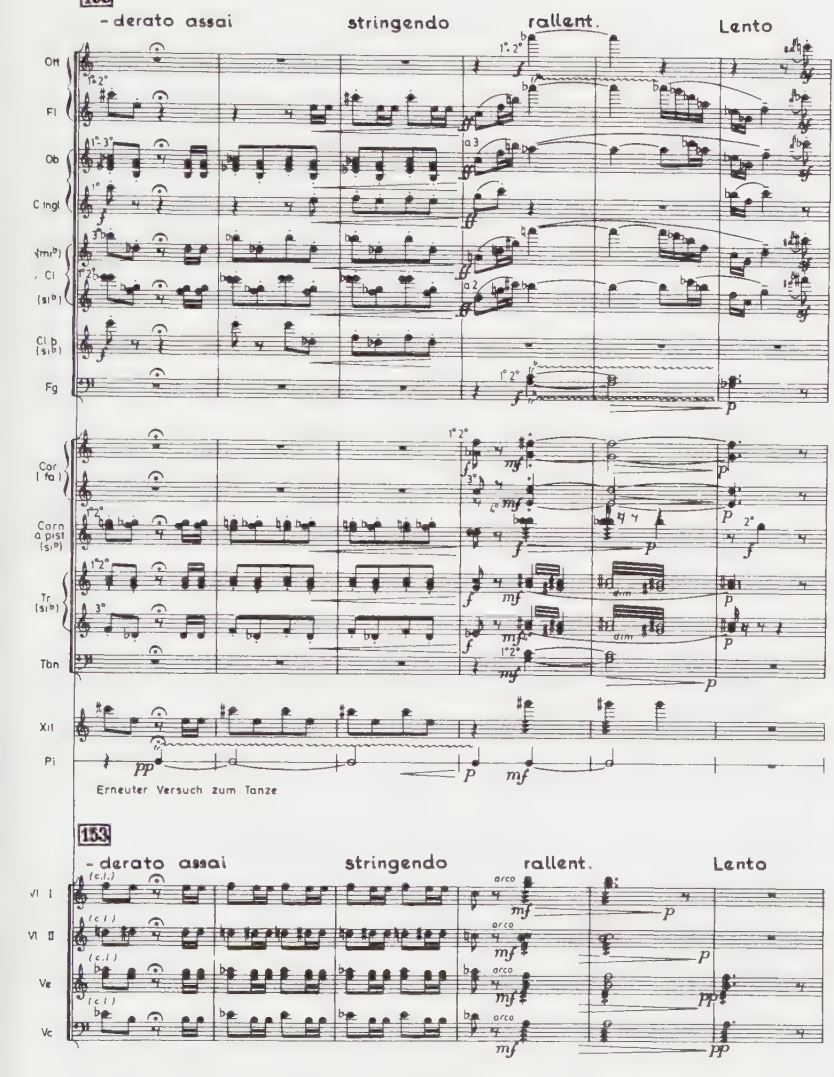

151
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cor (fa)
Corn a pist (si♭)
Timp
Camp
cresc
Ärgerlich macht sie immer neue und neue Versuche
151
Vl I
Vl II
Va
Vc
Cb
arco
pizz
div a 3
(pizz.)

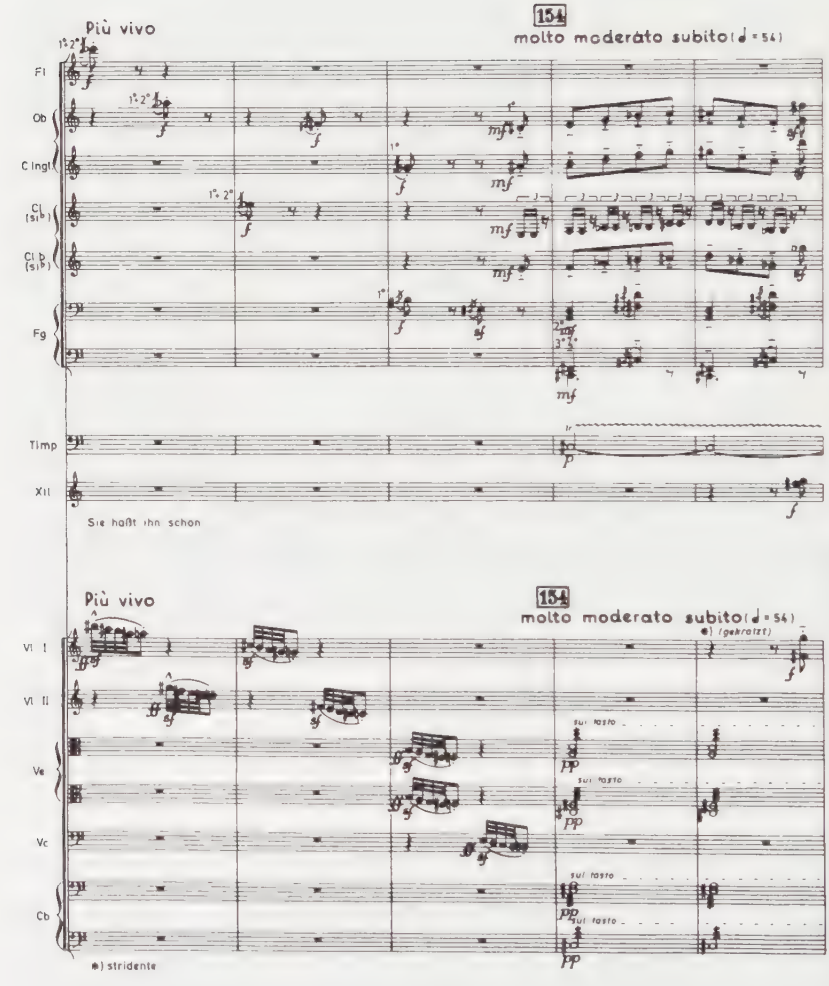

VI-
152
poco rallent.
Moderato assai
string.
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
Corn
(si♭)
Tr
(si♭)
Tbn
Tba
Xil
Tamt
mit ihm
152
doch wird der Tanz der Holzpuppe immer kläglicher
poco rallent.
Moderato assai
string
VI I
VI II
Va
Vc
Cb

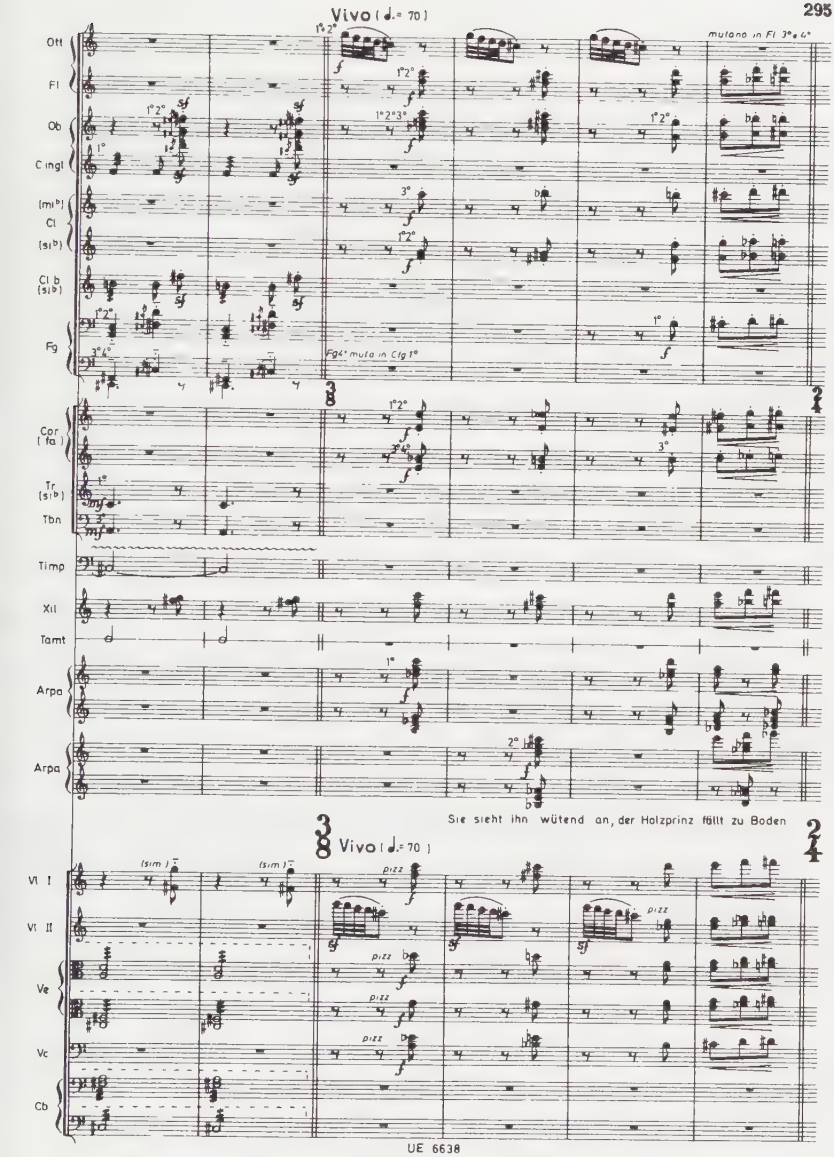

VI
DE
152 Allegretto grazioso
Ott
Fl
Ob
C ingl
(mib)
Cl
(sib)
Fg
3/4
Cor (fa)
Cornetto (sib)
Tr (sib)
Tbn
Tba
Xil
Tamt

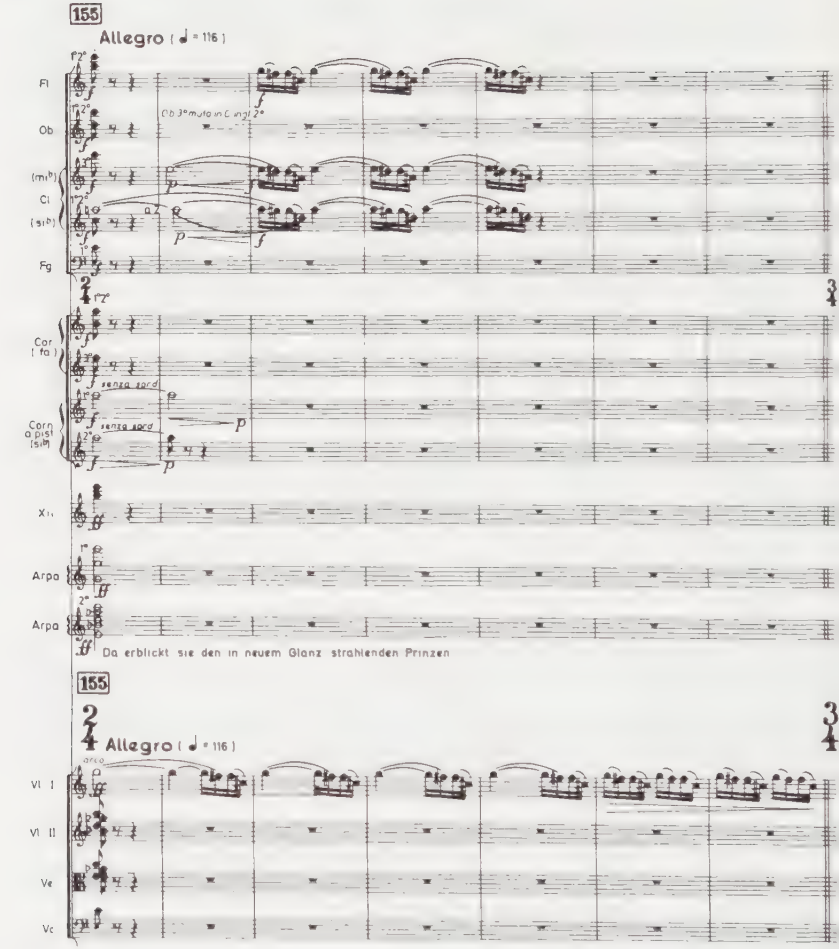

3/4
152 Allegretto grazioso
Vl I
Vl II
Va
Vc
Cb

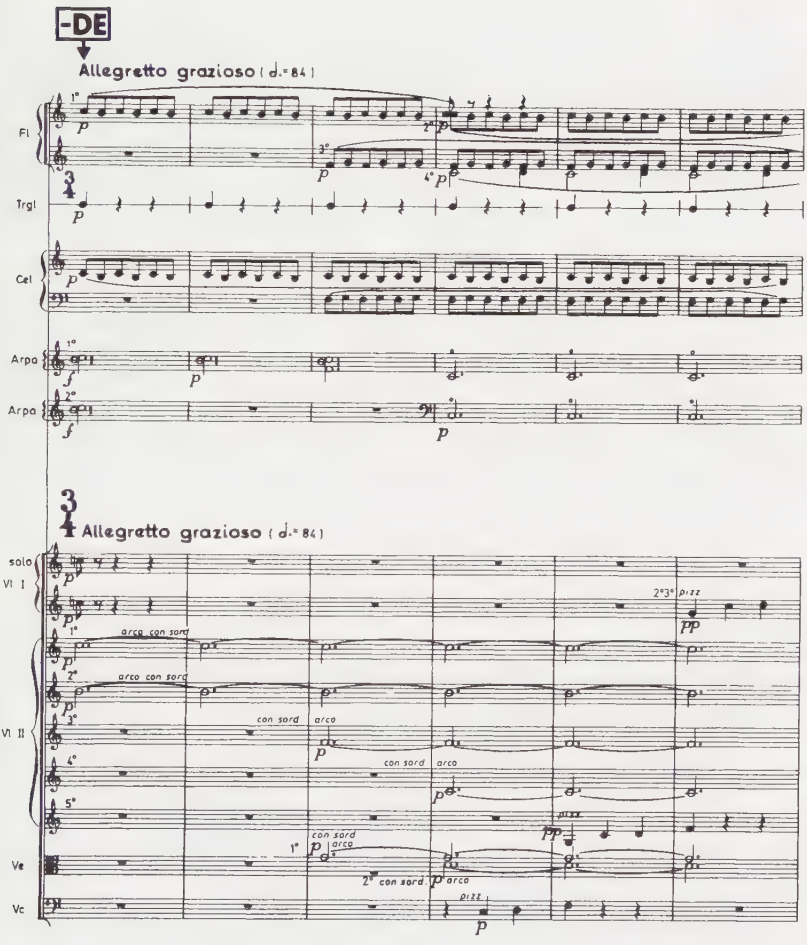

rallent. - - - - - - - Lento (♪ = 54)
Più vivo (♩ = 96)
Mo-
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl. b
(si♭)
Fg
senza sord
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Tba
Timp
Xil.
Tamt
Ärgerliche Gebärde der Prinzessin
rallent. - - - - - - - Lento (♪ = 54)
Più vivo (♩ = 96)
Mo-
Vl. I
Vl. II
Ve
Vc
Cb
arco
pizz
col legno

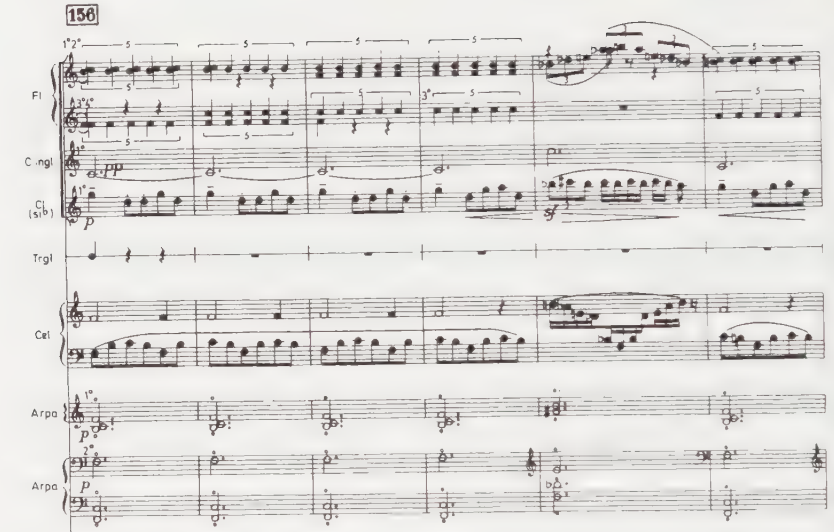

153
- derato assai
stringendo
rallent.
Lento
Ott
Fl
Ob
C.ingl
(si♭)
Cl b
(si♭)
Fg
Cor
(fa)
Corn
a pist
(si♭)
Tr
(si♭)
Tbn
Xil
Pi
pp
Erneuter Versuch zum Tanze
153
- derato assai
stringendo
rallent.
Lento
Vl I
Vl II
Ve
Vc
arco


Più vivo
154
molto moderato subito (♩ = 54)
Fl
Ob
C Ingl
Cl (si♭)
Cl b (si♭)
Fg
Timp
Xii
Sie haßt ihn schon
Più vivo
154
molto moderato subito (♩ = 54)
*) (gekratzt)
Vl I
Vl II
Va
Vc
Cb
sul tasto
*) stridente

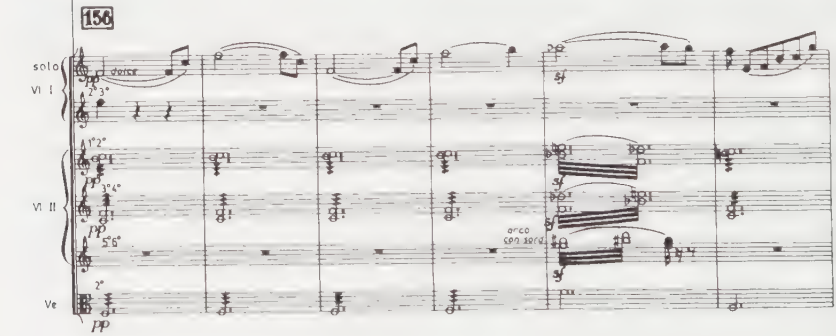

Vivo (♩.= 70)
Ott
Fl
Ob
C.ingl
(mi♭) Cl
(si♭) Cl
Cl b (si♭)
Fg
Fg4° muta in Clg 1°
mutano in Fl 3°e 4°
Cor (fa)
Tr (si♭)
Tbn
Timp
Xil
Tamt
Arpa
Arpa
Sie sieht ihn wütend an, der Holzprinz fällt zu Boden
Vivo (♩.= 70)
Vl I
Vl II
Ve
Vc
Cb
(sim.)
pizz

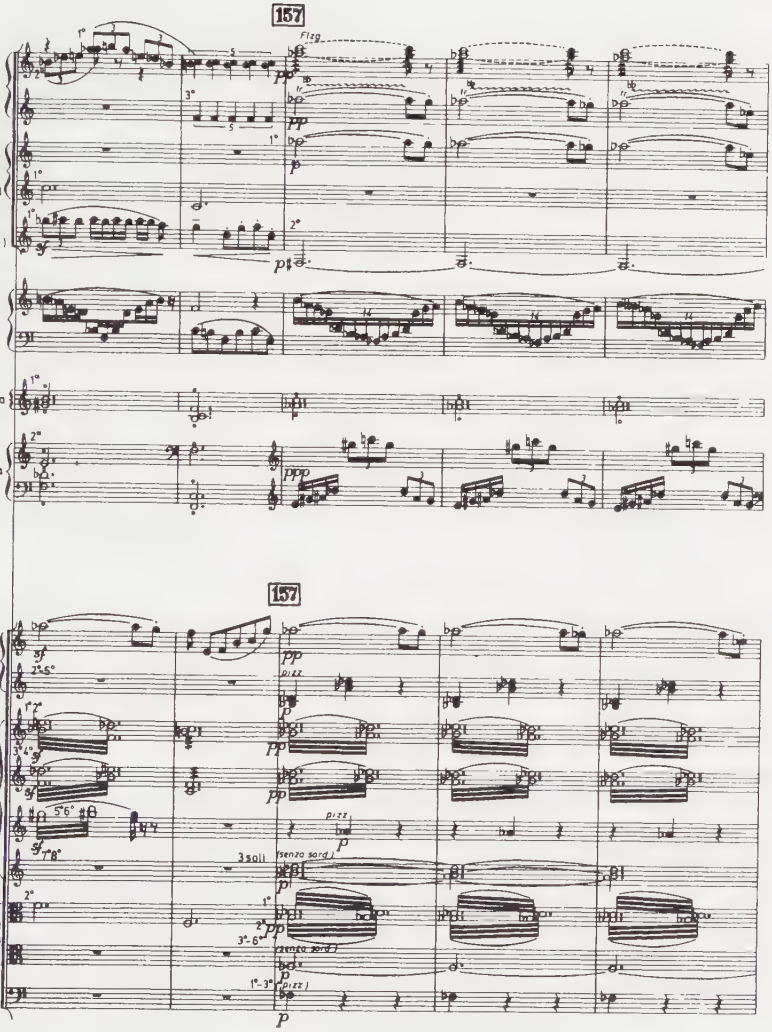

155
Allegro (♩ = 116)
Fl
Ob
Ob 3° muta in C. ingl 2°
(mib)
Cl
(sib)
Fg
Cor
(fa)
senza sord.
Cors
a pist
(sib)
Xil.
Arpa
Arpa
Da erblickt sie den in neuem Glanz strahlenden Prinzen
155
Allegro (♩ = 116)
arco
Vl I
Vl II
Va
Vc

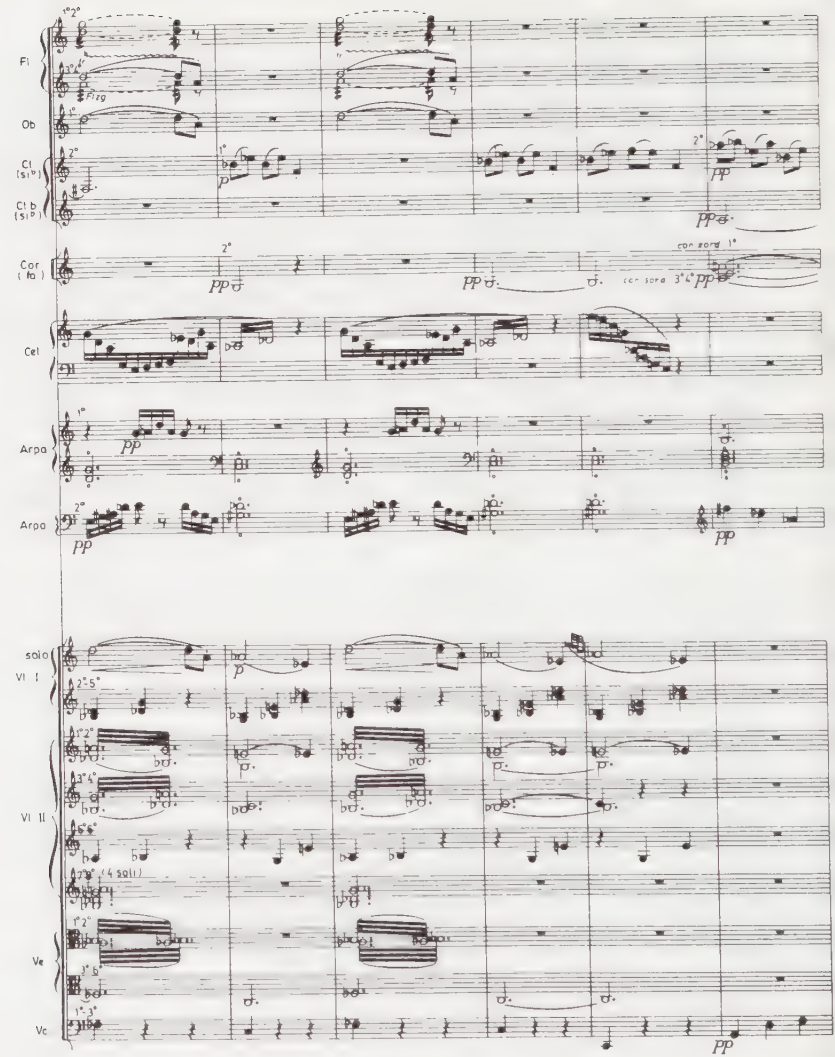

-DE
Allegretto grazioso (♩.= 84)
Fl.
Trgl
Cel
Arpa
Arpa
3/4
Allegretto grazioso (♩.= 84)
solo
Vl. I
Vl. II
Va
Vc
arco con sord
con sord
arco
pizz

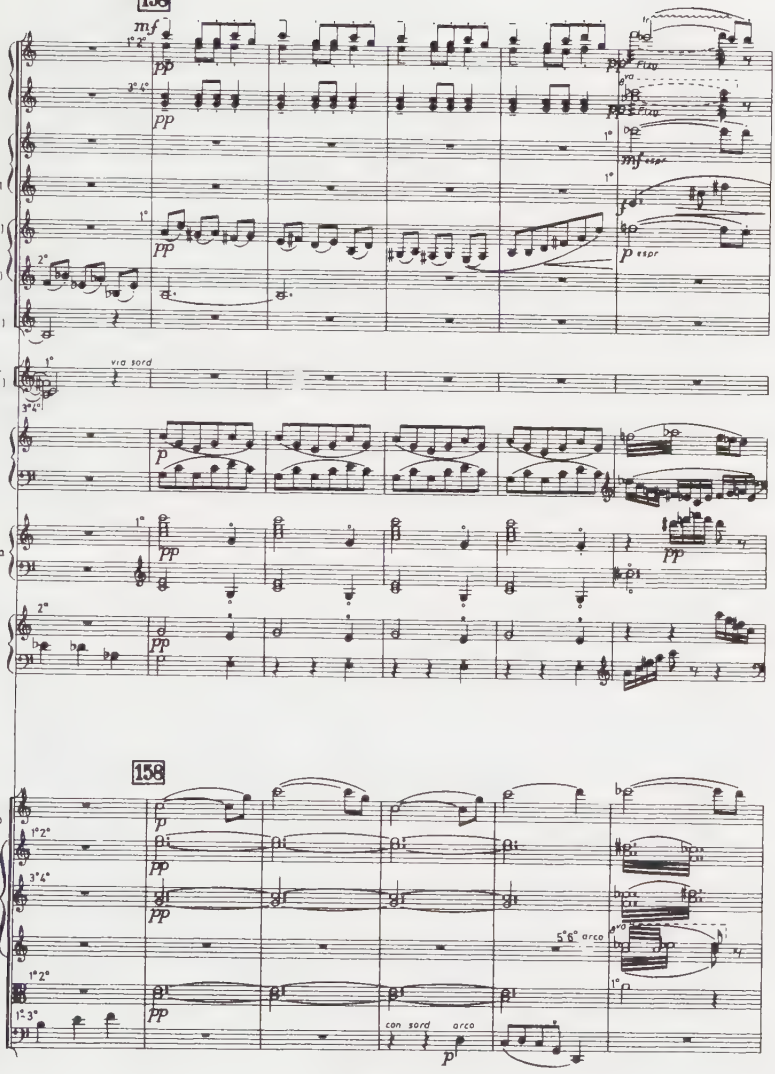


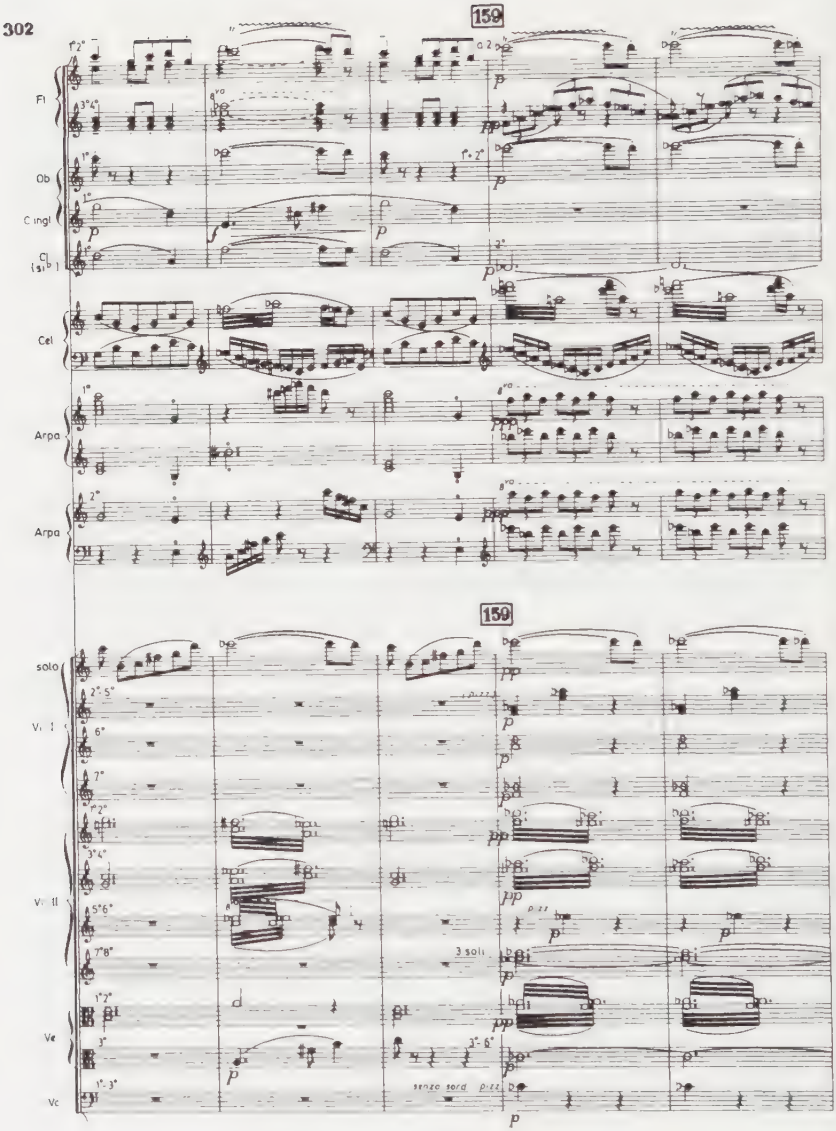
6 Tanz Mit verführerischem Tanze will sie ihn zu sich locken

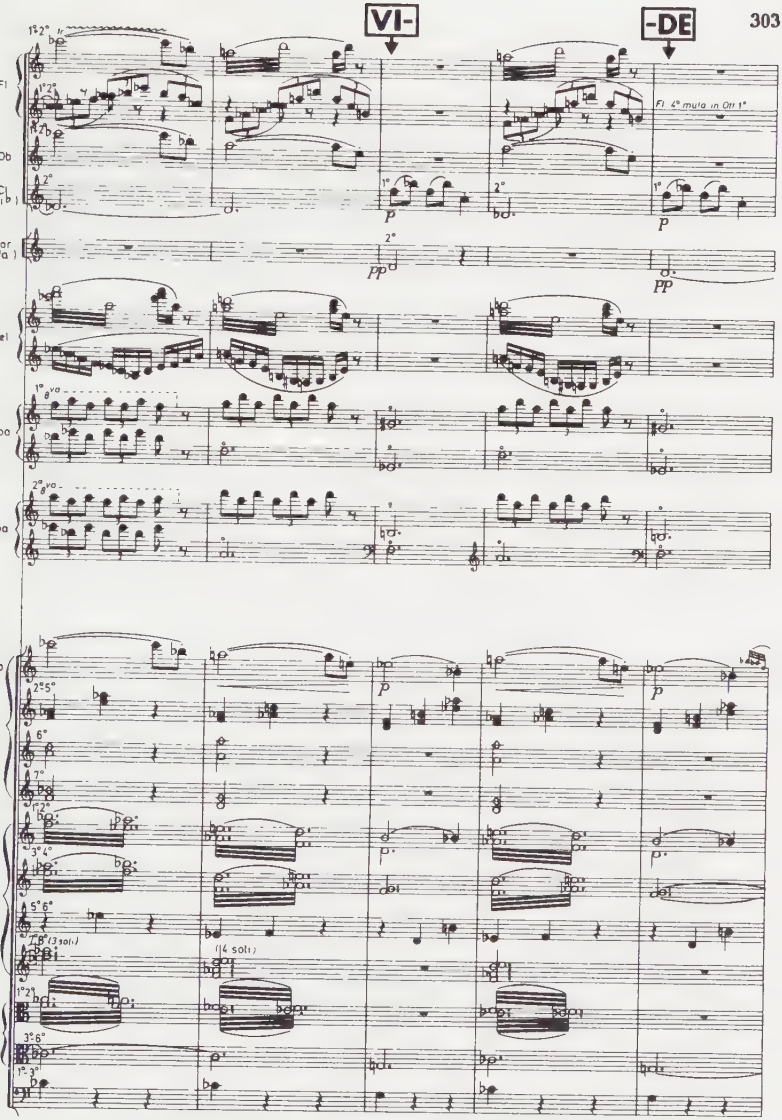


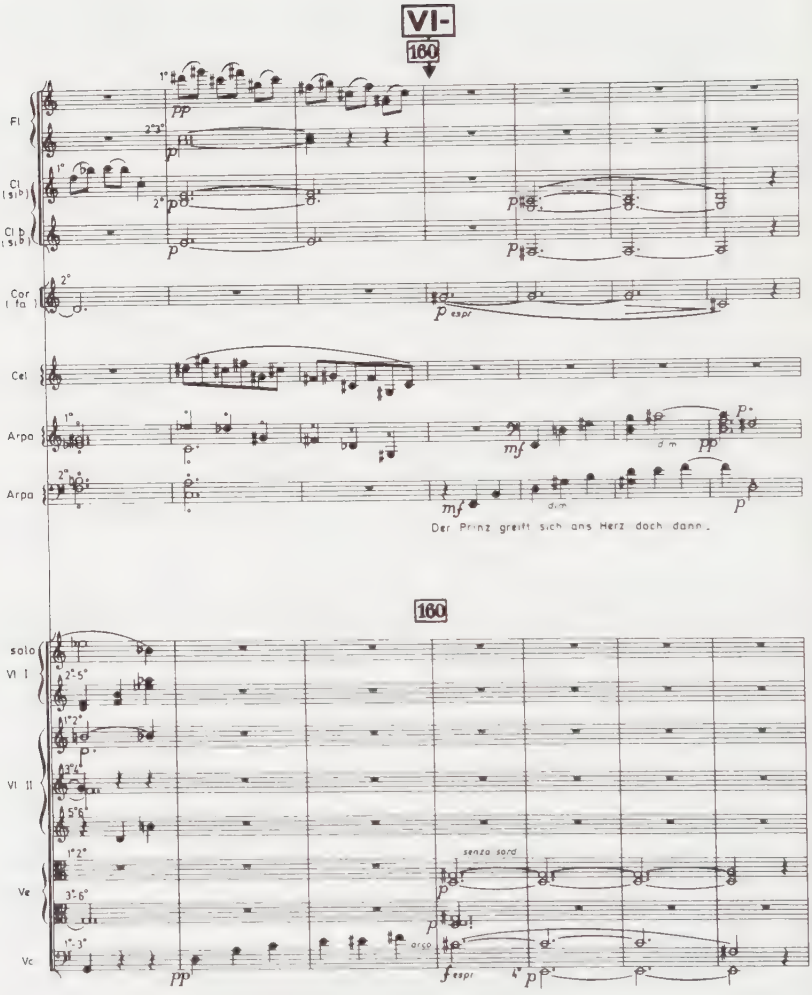

157
Fl
Ob.
C.ingl.
Cl (si)♭
Cel
Arpa
Arpa
157
solo
Vl I
Vl II
Va
Vc
3 soli
(senza sord.)
(senza sord.)
pizz.

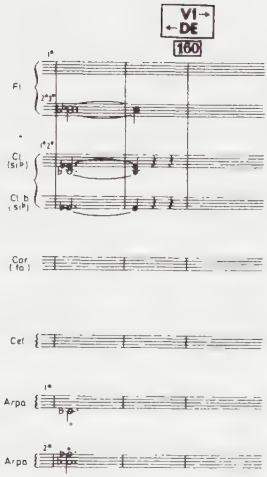

Fl
Fl.rg
Ob
Cl (Si♭)
Cl b (Si♭)
pp
Cor (Fa)
con sord 1°
con sord 3°&4°
Cel
Arpa
Arpa
pp
solo
Vl I
Vl II
(4 soli)
Ve
Vc
pp

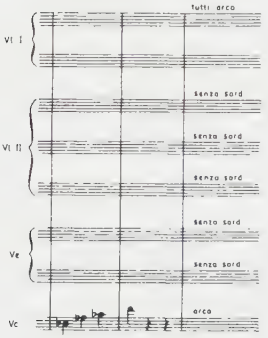

158
mf
1°2°
pp
3°4°
pp
Fl
Ob
C.ingl
(si♭)
Cl
(si♭)
Cl b
(si♭)
1°
pp
2°
1°
f
p esor
Cor
(fa)
via sord
3°4°
p
Cel
Arpa
1°
pp
2°
pp
Arpa
158
Vl I
solo
1°2°
pp
Vl II
3°4°
pp
5°6° arco
Ve
1°2°
pp
Vc
1°3°
con sord
arco
p

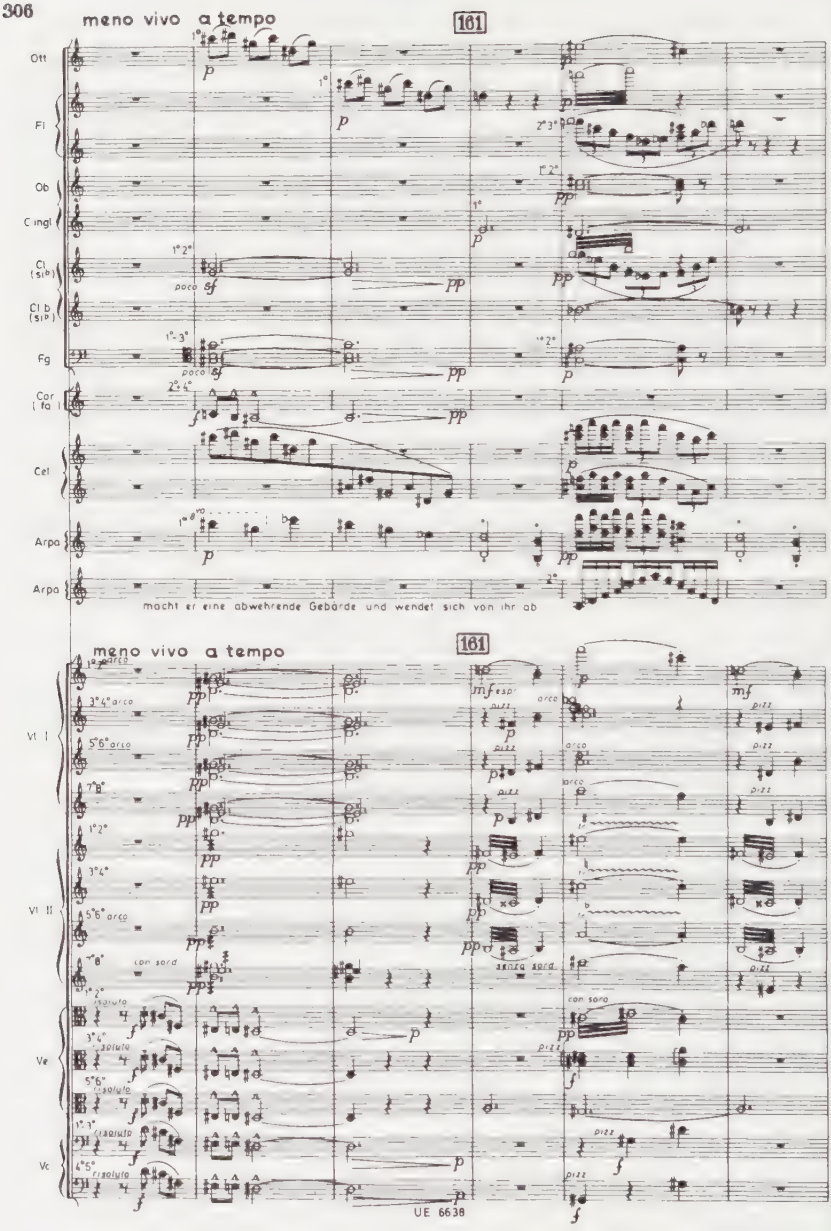

159
Fl
Ob
C.ingl
Cl (si♭)
Cel
Arpa
Arpa
159
solo
Vl I
Vl II
Va
Vc
3 soli
senza sord.
pizz.
UE 6638

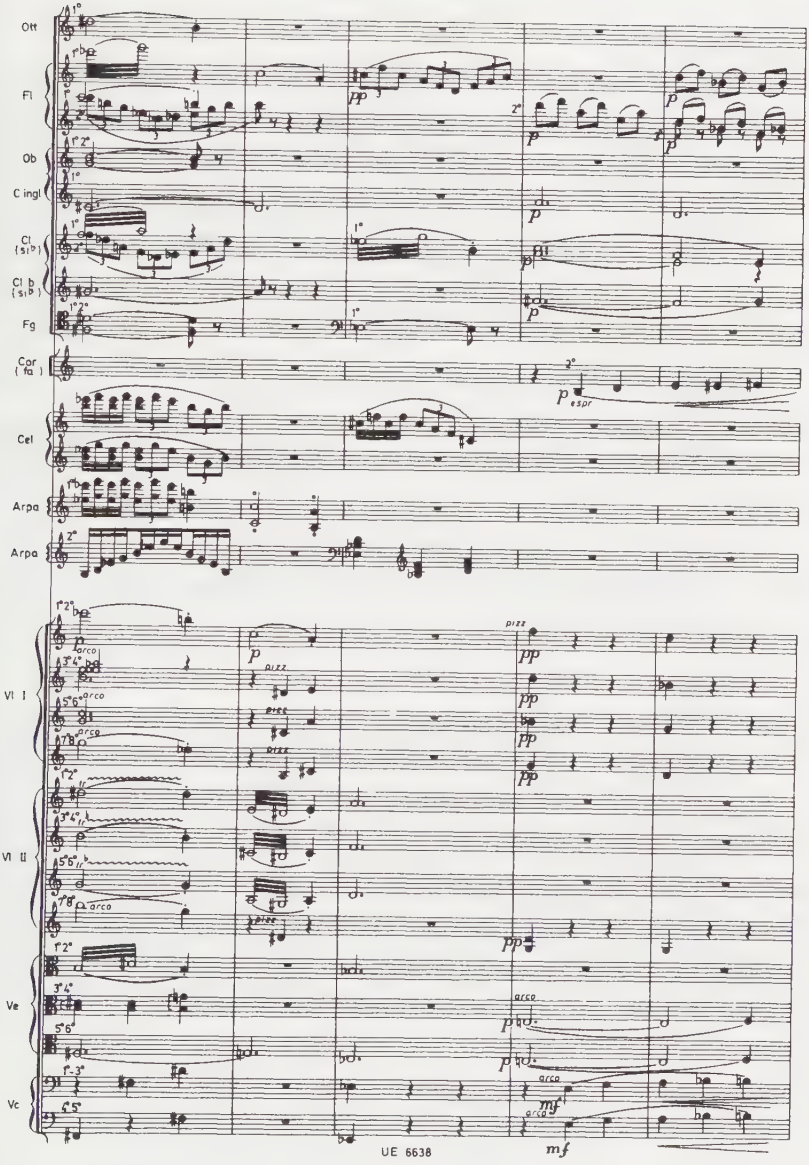

VI-
-DE
Fl
Ob
Cl (si♭)
Cor (fa)
Cel
Arpa
Arpa
Fl 4° muta in Ott 1°
solo
VI I
VI II
Ve
Vc
(3 soli)
(4 soli)

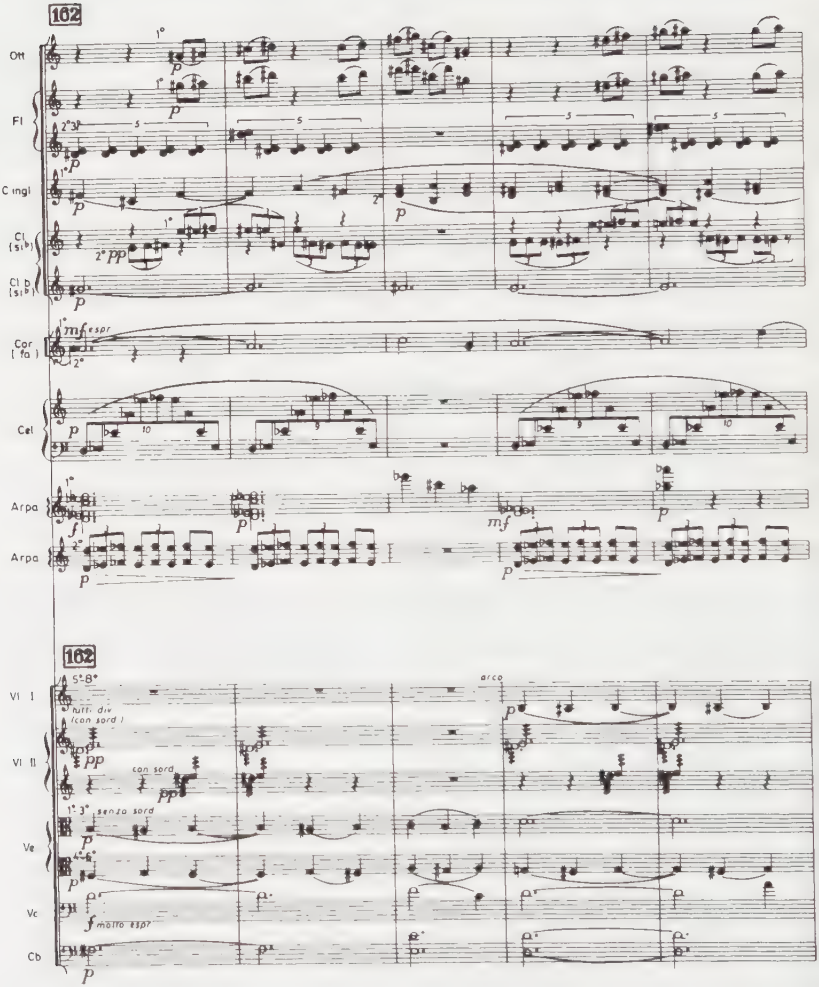

VI-
160
Fl
Cl (si b)
Cl b (si b)
Cor (fa)
Cel
Arpa
Arpa
Der Prinz greift sich ans Herz doch dann.
160
solo
Vl I
Vl II
Ve
Vc
senza sord
arco

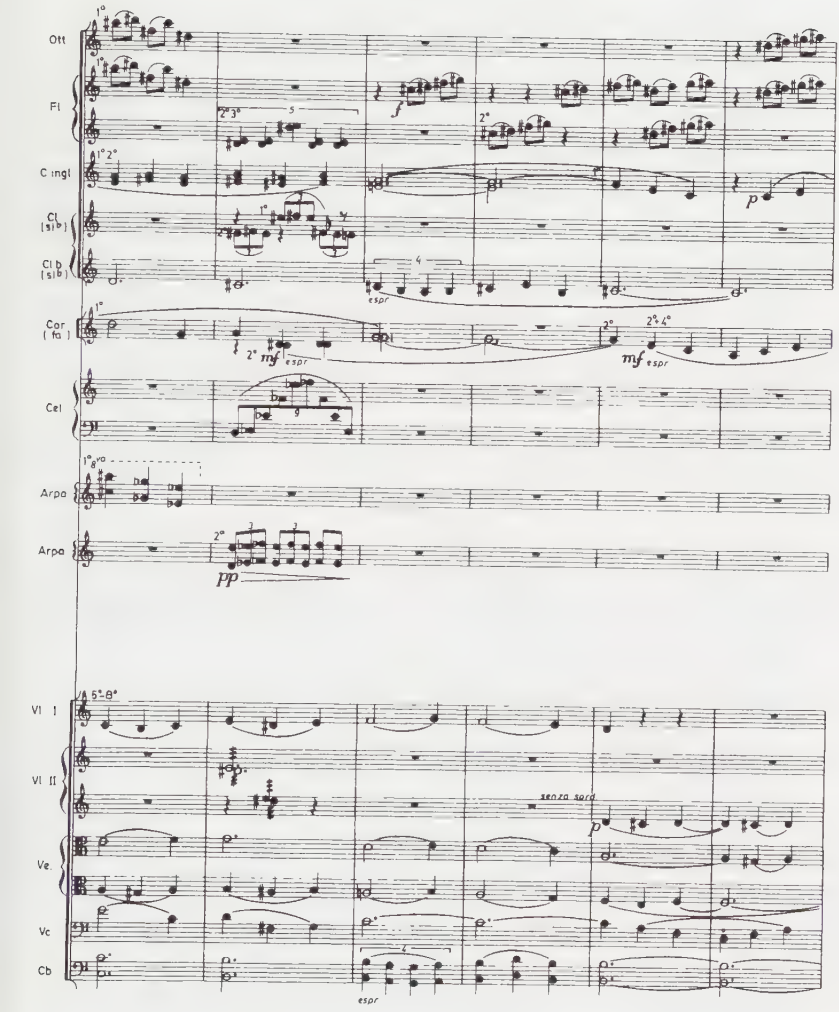

VI→
←DE
160
Fl
Cl (Si♭)
Cl b (Si♭)
Cor (Fa)
Cel
Arpa
Arpa

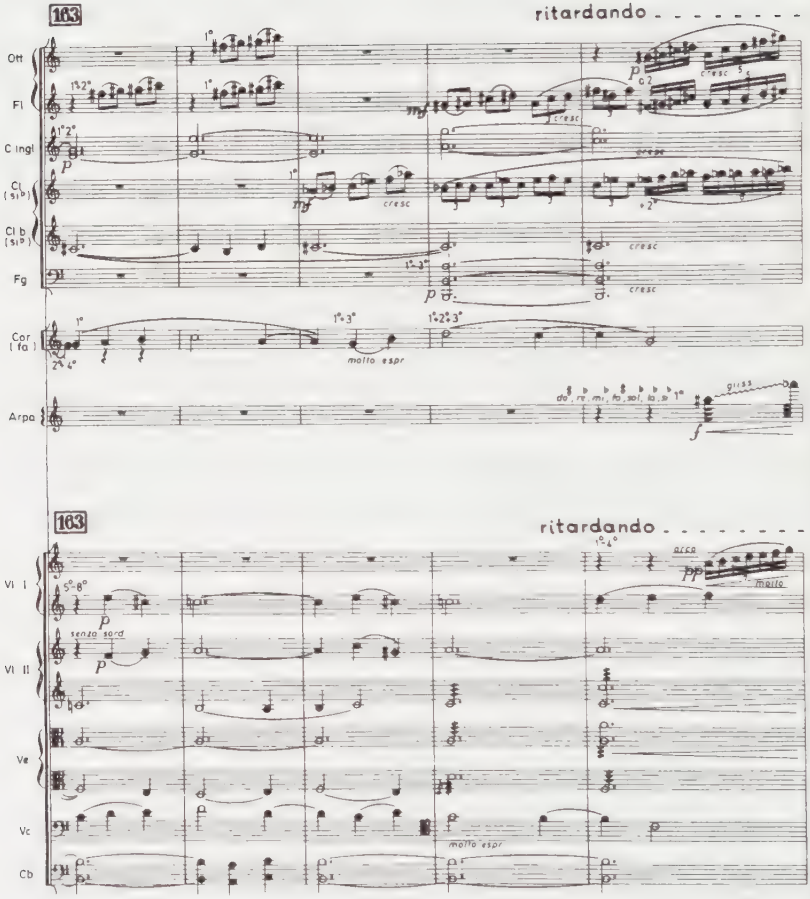

tutti arco
Vl I
senza sord
senza sord
senza sord
Vl II
senza sord
senza sord
Ve
arco
Vc

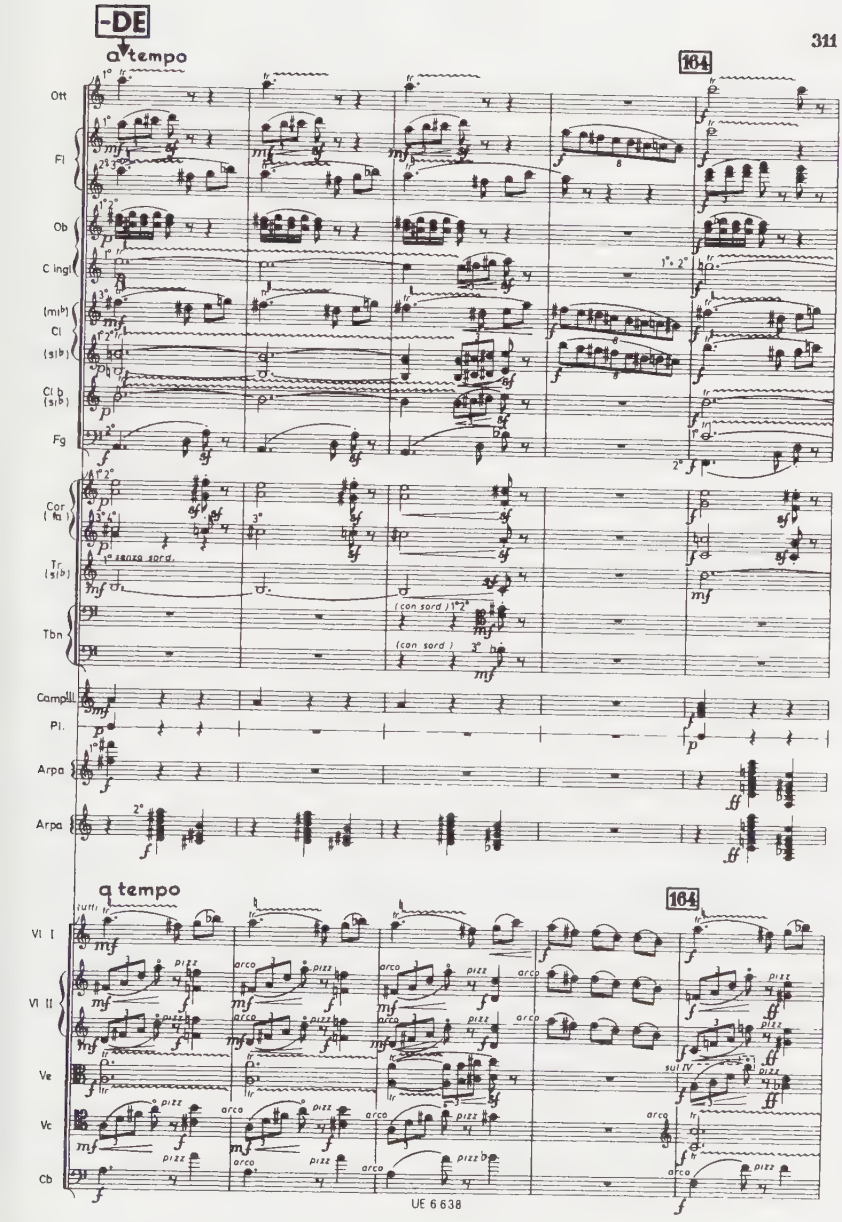

meno vivo a tempo
161
Ott
Fl
Ob
C.ingl
Cl (Sib)
Cl b (Sib)
Fg
Cor (Fa)
Cel
Arpa
Arpa
macht er eine abwehrende Gebärde und wendet sich von ihr ab
meno vivo a tempo
161
Vl I
Vl II
Va
Vc
con sord
risoluto
UE 6638

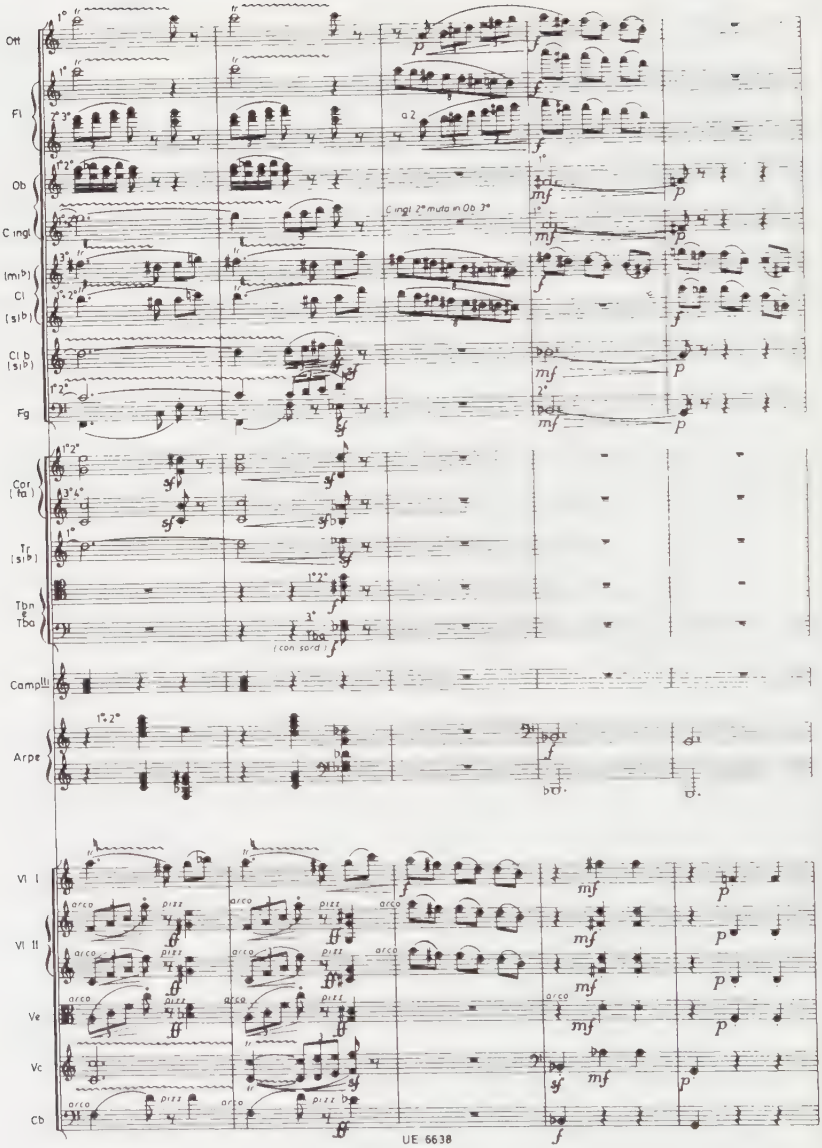

Ott
Fl
Ob
C ingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Cel
Arpa
Arpa
VI I
VI II
Ve
Vc
espr
pizz
arco
mf

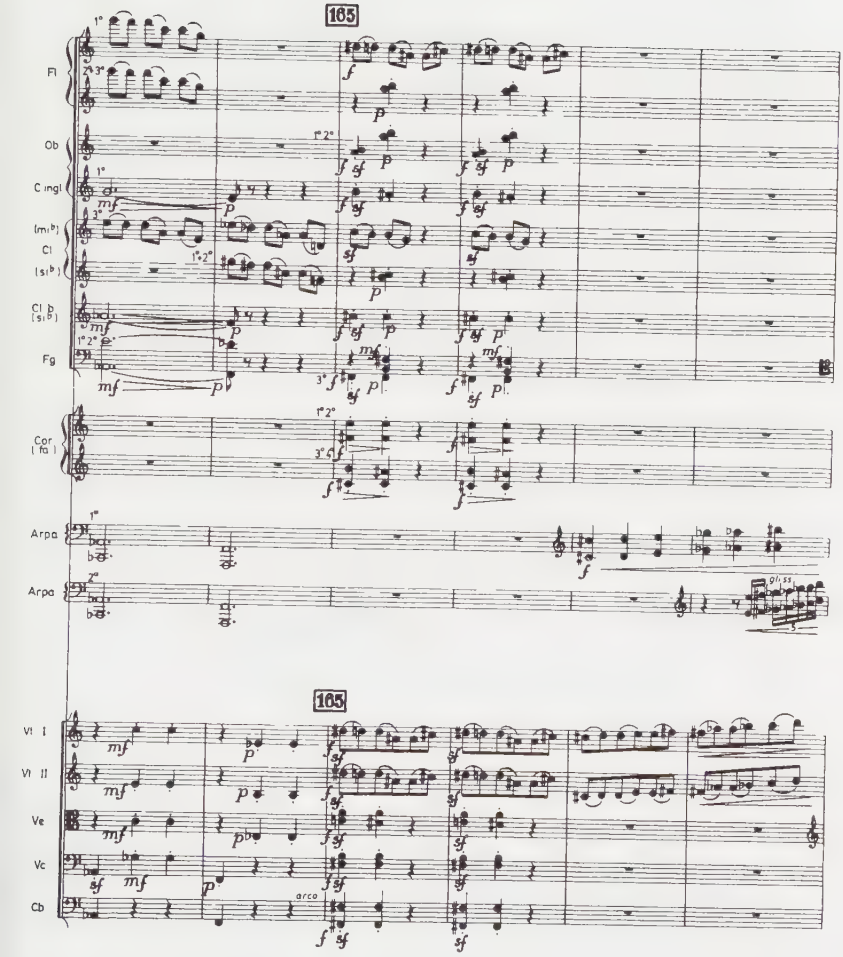

162
Ott
Fl
C.ingl
Cl (si♭)
Cl b (si♭)
Cor (fa)
Cel
Arpa
Arpa
162
Vl I
Vl II
Va
Vc
Cb
tutti div (con sord.)
con sord.
senza sord.
arco
molto espr.

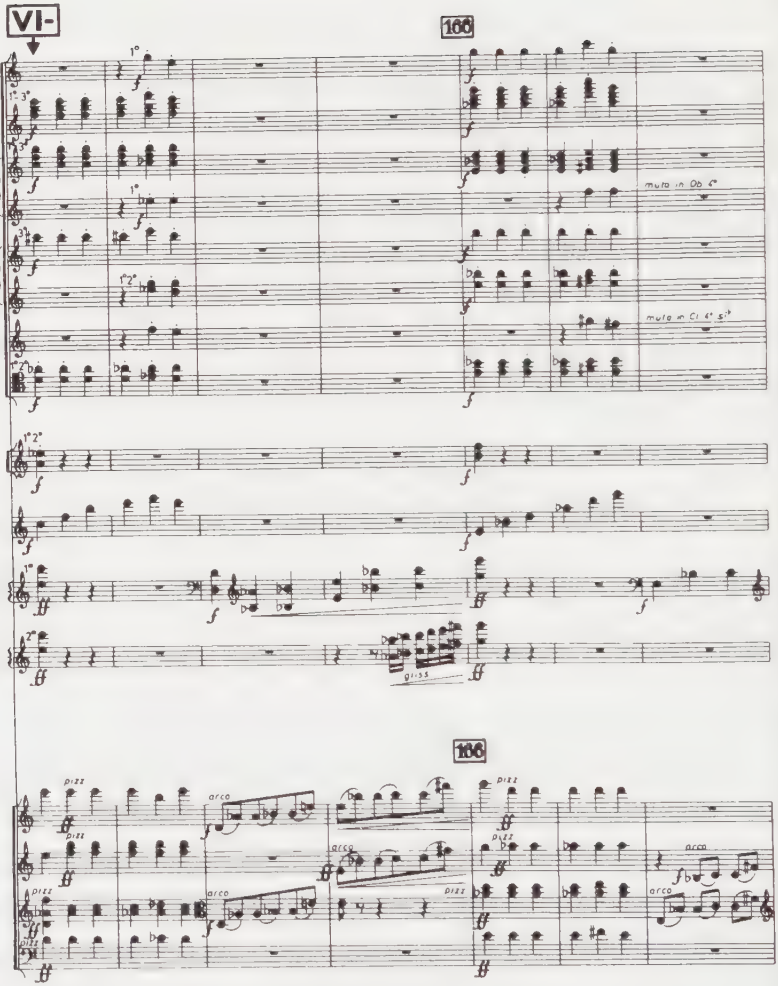

Ott
Fl
C.ingl
Cl (sib)
Cl b (sib)
Cor (fa)
Cel
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
f
p
mf espr
pp
senza sord
espr

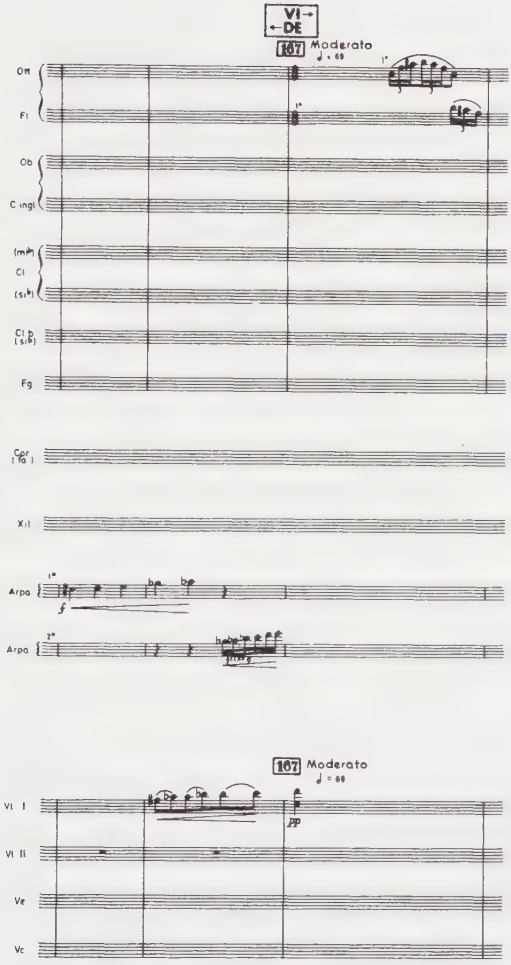

163
ritardando
Ott
Fl
C.Ingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Arpa
molto espr
cresc
gliss
163
ritardando
Vl I
Vl II
Ve
Vc
Cb
senza sord
arco
molto
molto espr

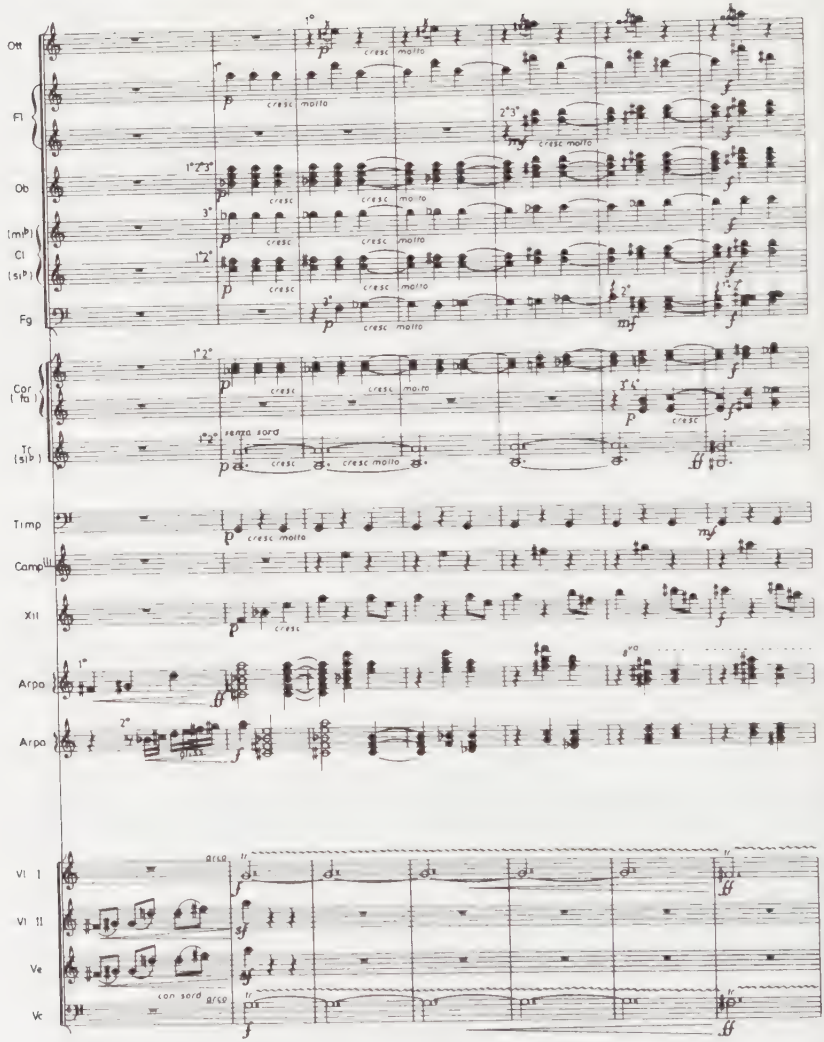

-DE
a tempo
164
Ott
Fl
Ob
C ingl
(mi♭) Cl
(si♭) Cl
Cl b (si♭)
Fg
Cor (fa)
Tr (si♭)
Tbn
Campili
Pl.
Arpa
Arpa
a tempo
164
Vl I
Vl II
Ve
Vc
Cb
UE 6638


Ott
Fl
Ob
C ingl
(mib)
Cl
(sib)
Cl b
(sib)
Fg
Cor
(fa)
Tr
(sib)
Tbn
Tba
Campli
Arpe
Vl I
Vl II
Ve
Vc
Cb
C ingl 2a muta in Ob 3a
a 2
(con sord.)
arco
pizz.


165
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cor
(fa)
Arpa
Arpa
165
Vl I
Vl II
Ve
Vc
Cb
arco


VI-
166
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
muta in Ob 6°
muta in Cl 4° si♭
Cor
(fa)
Xil
Arpa
Arpa
gliss
166
Vl I
Vl II
Ve
Vc
pizz
arco


VI→
←DE
107 Moderato
♩ = 69
Ott
Fl
Ob
C. ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cor
(fa)
Xil
Arpa
Arpa
107 Moderato
♩ = 69
Vl I
Vl II
Ve
Vc
pp


Ott
Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
Tr
(si♭)
Timp
Camp
Xil
Arpa
Arpa
Vl I
Vl II
Ve
Vc
cresc molto
cresc
senza sord
con sord
arco

-DE

VI-

167 Moderato (♩ = 69)

Ott

Fl

Tbn

Tba

Timp

Pi

Gr C

Cel

Arpa

Arpa

7 Tanz Die Prinzessin will erschrocken zu ihm eilen, doch der Wald hält sie auf

167 Moderato (♩ = 69)

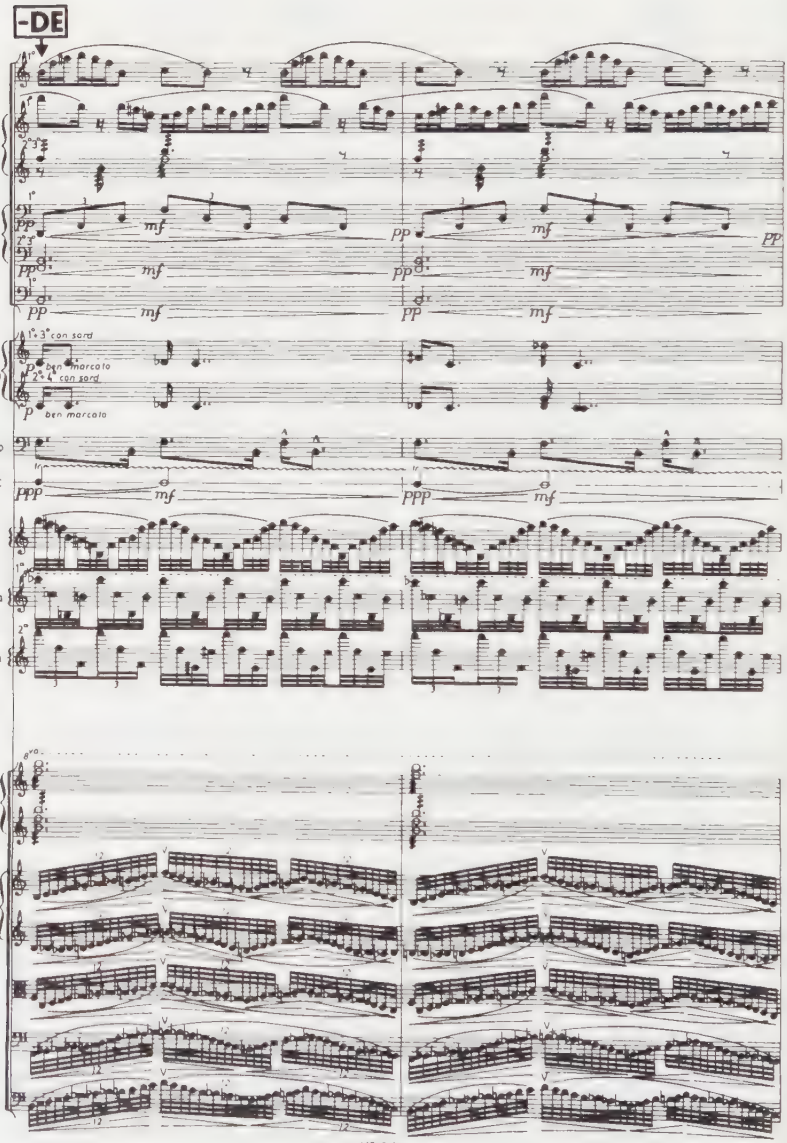
Vl I

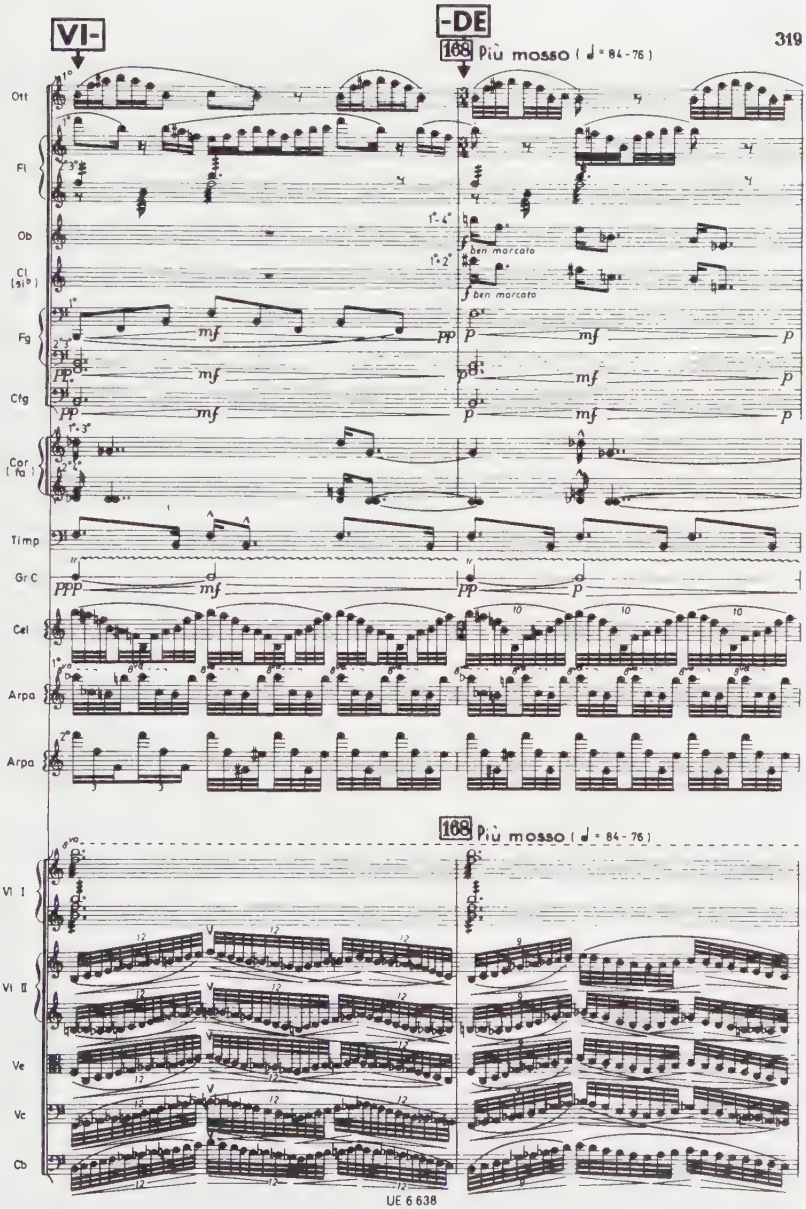
Vl II

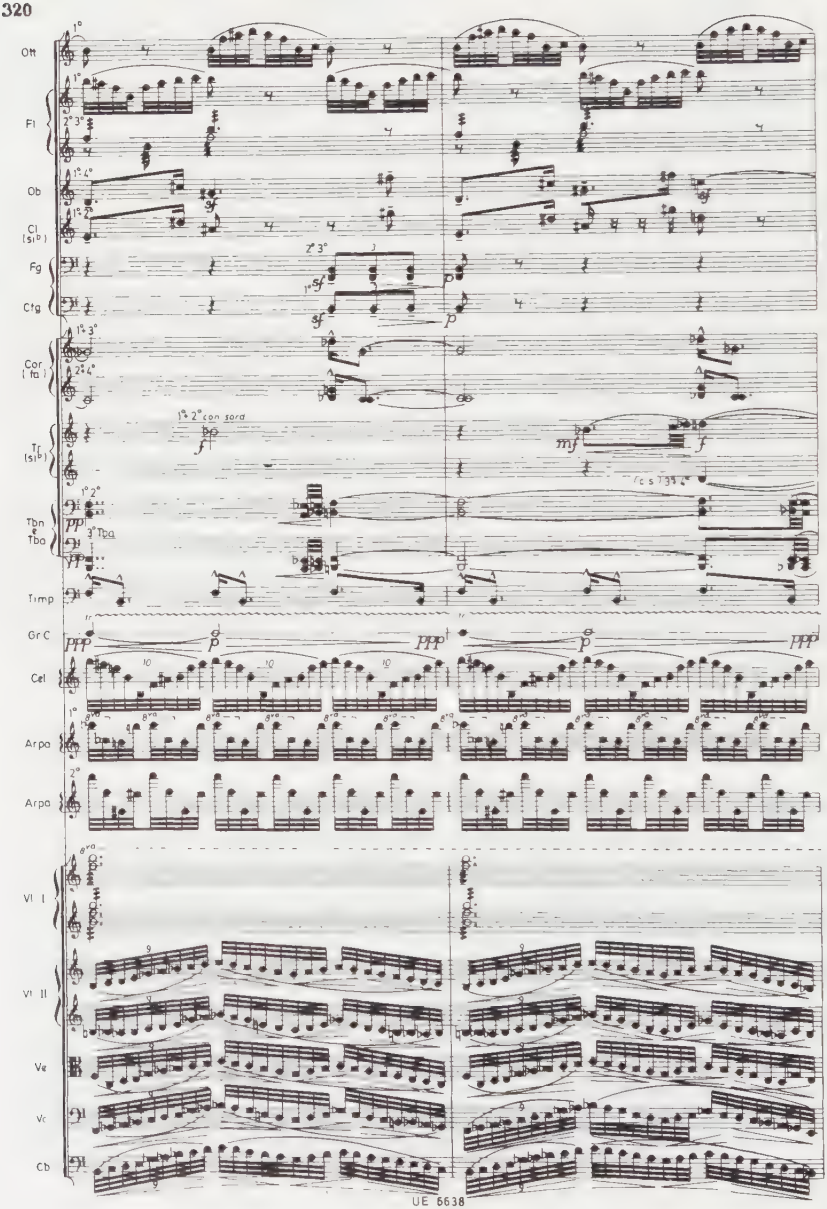
Ve

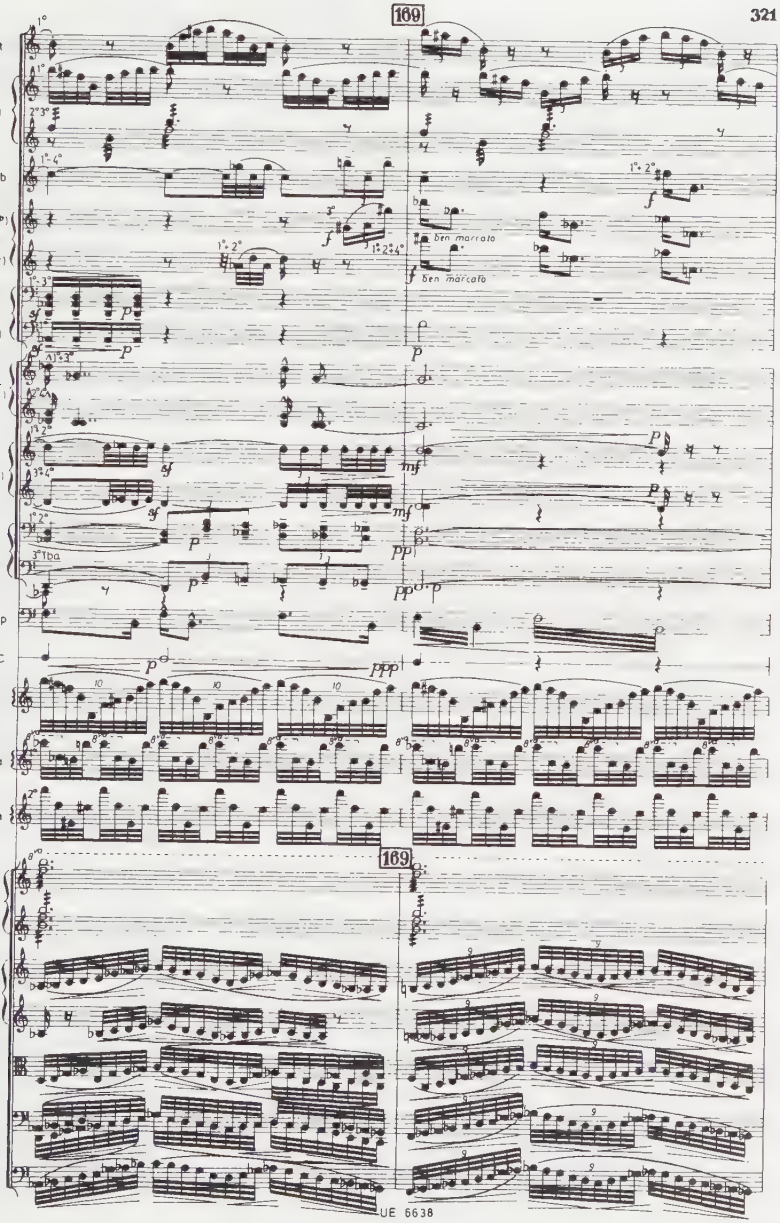
Vc

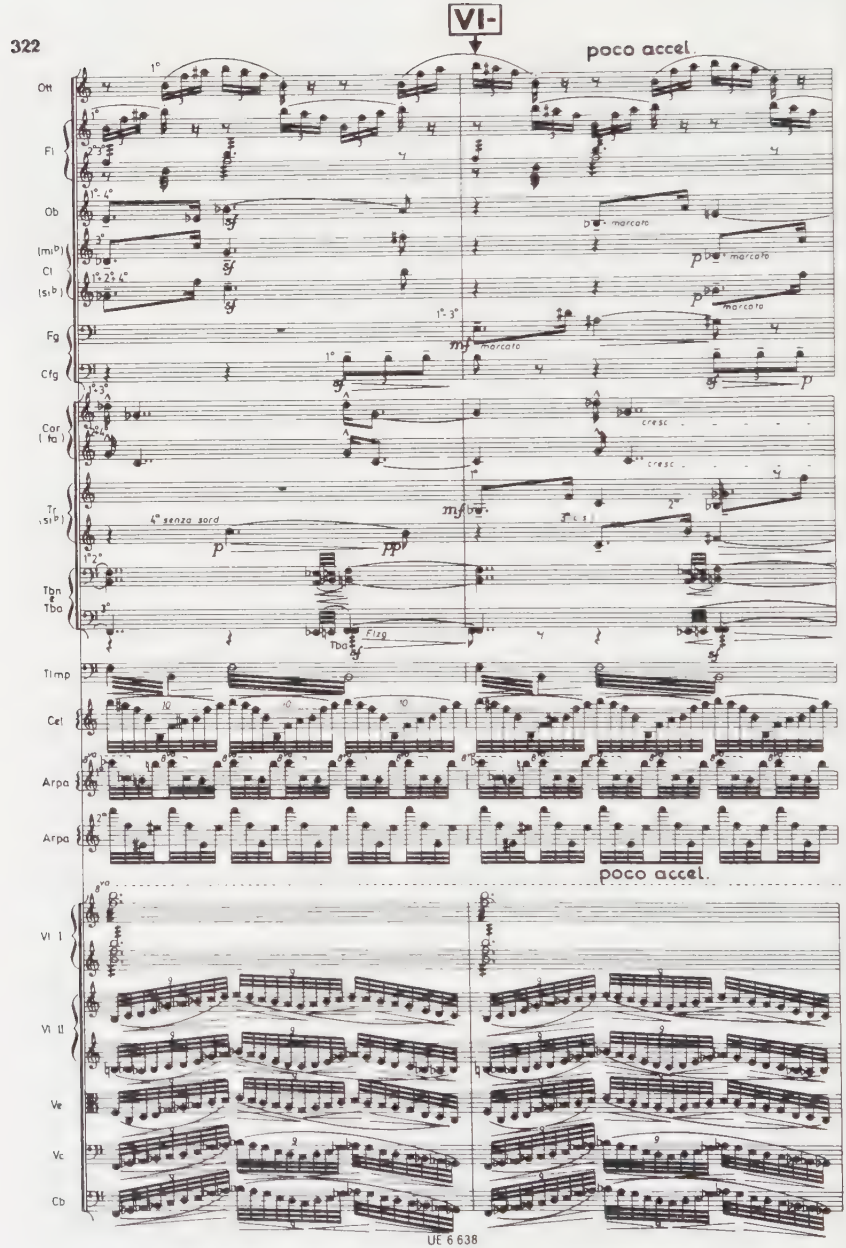
Cb

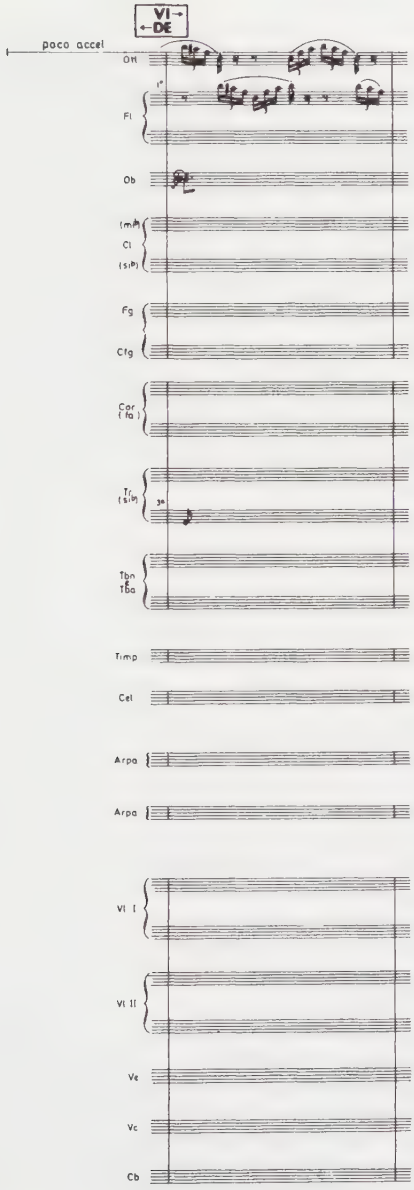

-DE
Ott
Fl
Fg
Ctg
Cor (Fa)
con sord
ben marcato
Timp
Gr C
Cel
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb

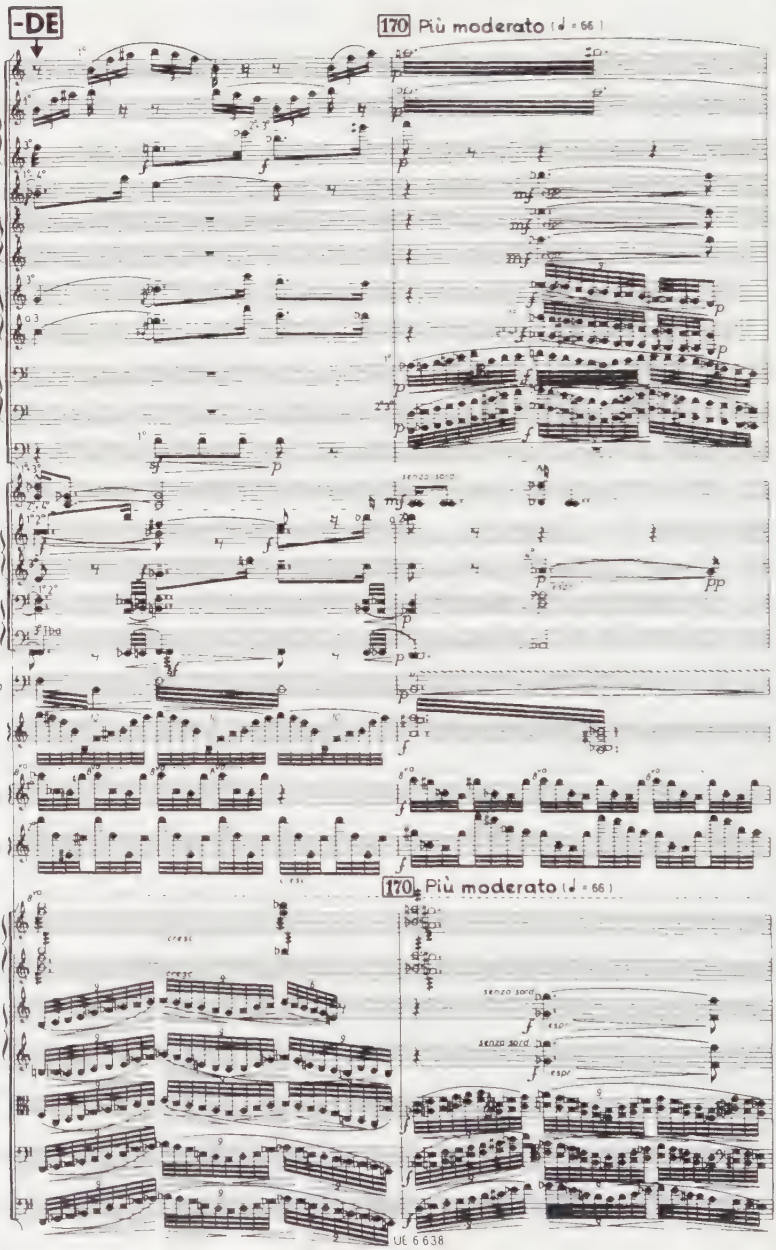

VI-
-DE
168 Più mosso (♩ = 84 - 76)
Ott
Fl
Ob
Cl (si♭)
Fg
Cfg
Cor (fa)
Timp
Gr C
Cel
Arpa
Arpa
ben marcato
ben marcato
168 Più mosso (♩ = 84 - 76)
Vl I
Vl II
Ve
Vc
Cb

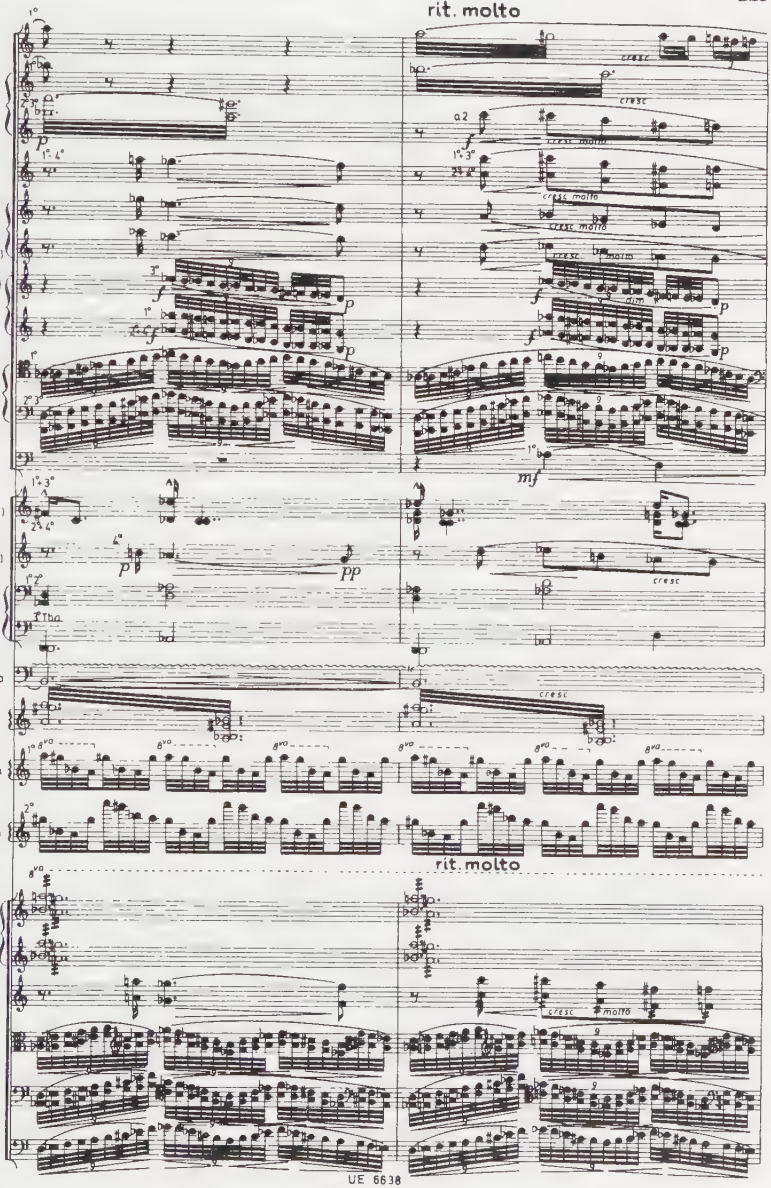

Ott
Fl
Ob
Cl (s,b)
Fg
C-fg
Cor (Fa)
Tr (s,b)
Tbn
Tba
Timp
Gr C
Cel
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
con sord.
Tba

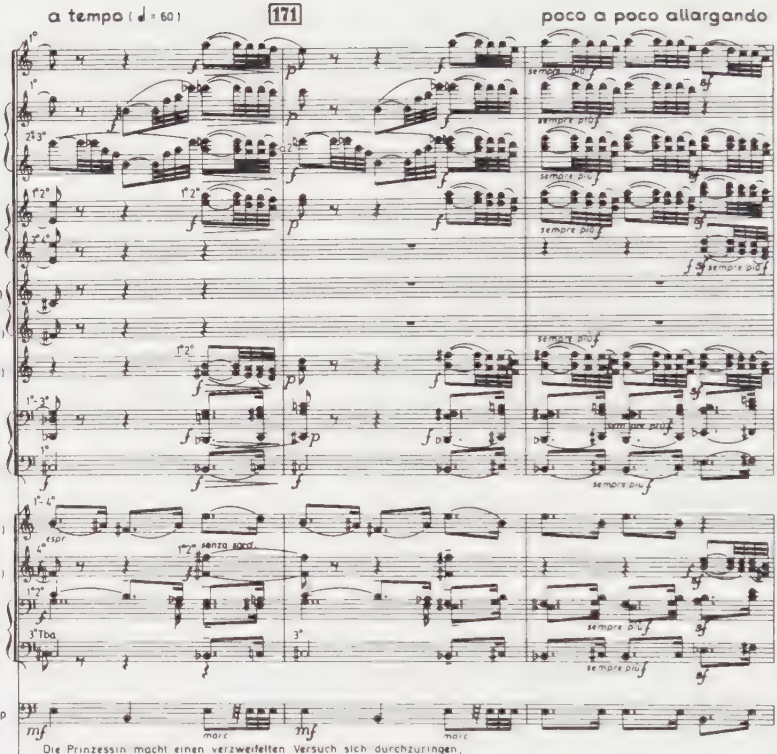

169
Ott
Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Tbn
e
Tba
Timp
Gr C
Cel
Arpa
Arpa
169
Vl I
Vl II
Ve
Vc
Cb
ben marcato
ben marcato


VI-
poco accel.
Ott
Fl
Ob
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
Tbn
Tbo
Timp
Cel
Arpa
Arpa
poco accel.
Vl I
Vl II
Ve
Vc
Cb
marcato
cresc
4° senza sord
Fl.cl
Tbo
Fl.cg

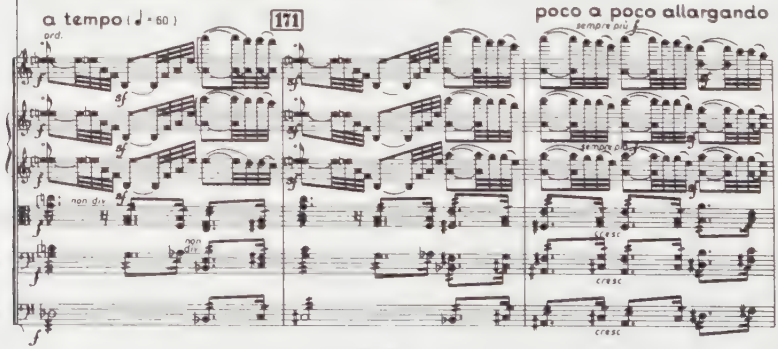

VI→
←DE
poco accel
OH
Fl
Ob
(mib)
Cl
(sib)
Fg
Cfg
Cor
(fa)
Tr
(sib)
Tbn
Tba
Timp
Cel
Arpa
Arpa
VI I
VI II
Ve
Vc
Cb

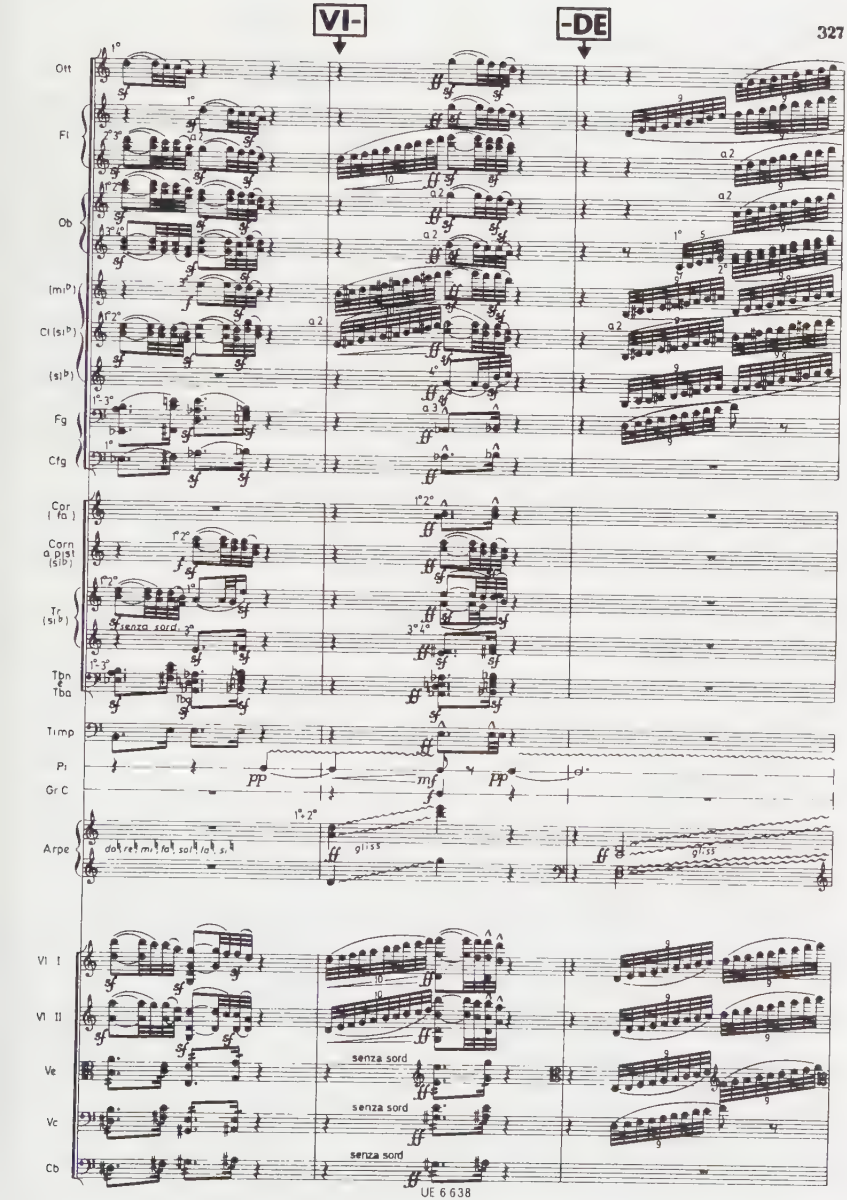

-DE
170 Più moderato (♩ = 66)
Ott
Fl
Ob
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Cel
Arpa
Arpa
170 Più moderato (♩ = 66)
Vl I
Vl II
Ve
Vc
Cb
senza sord.
cresc.
UE 6 638

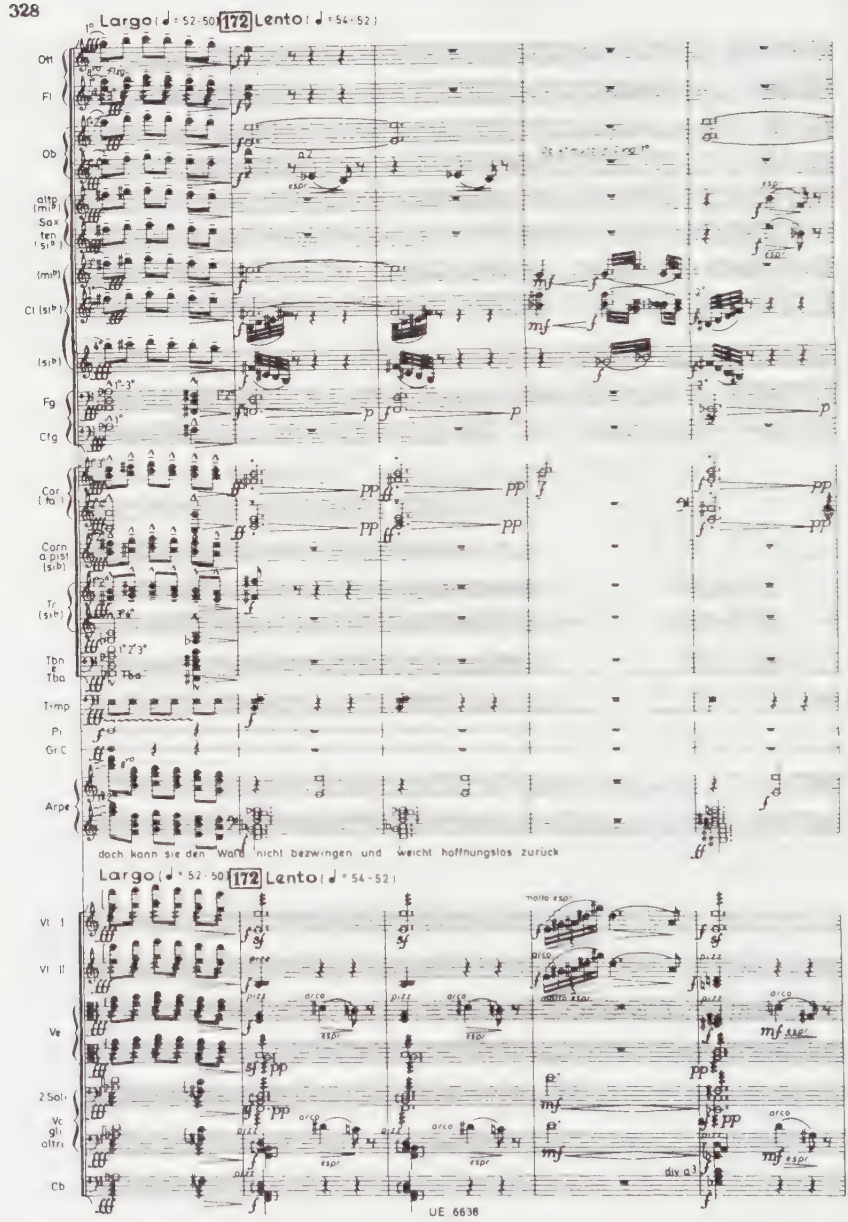

rit. molto
Ott
Fl
Ob
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Cel
Arpa
Arpa
rit. molto
Vl I
Vl II
Ve
Vc
Cb
cresc
cresc molto
a2
mf
pp

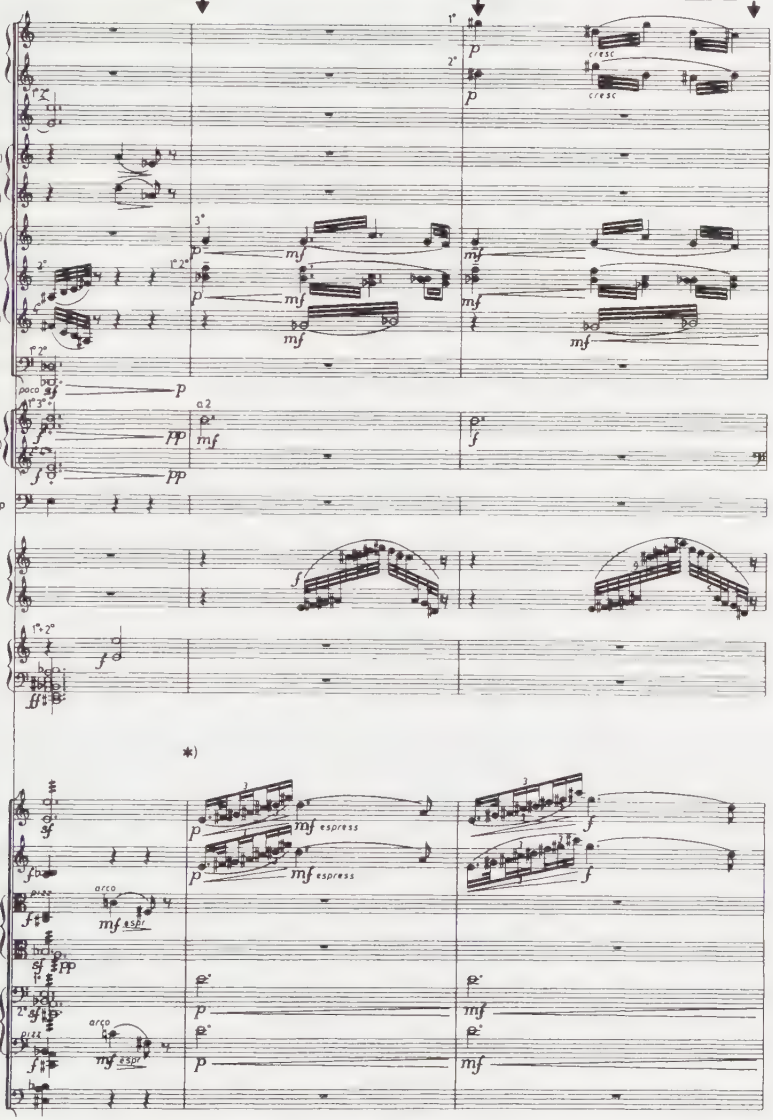


Die Prinzessin macht einen verzweifelten Versuch sich durchzuringen.

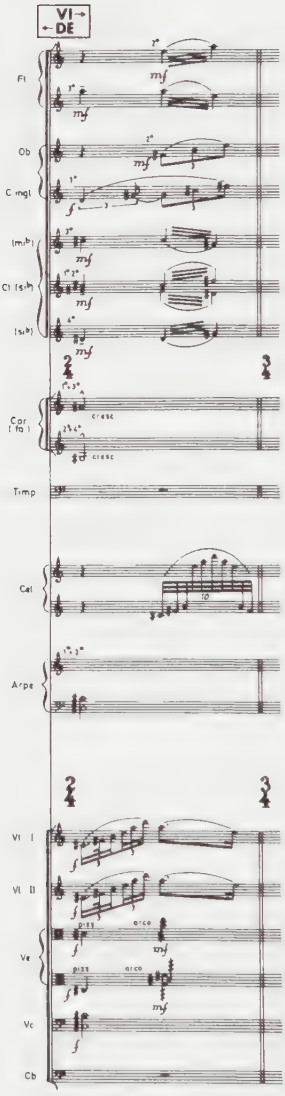


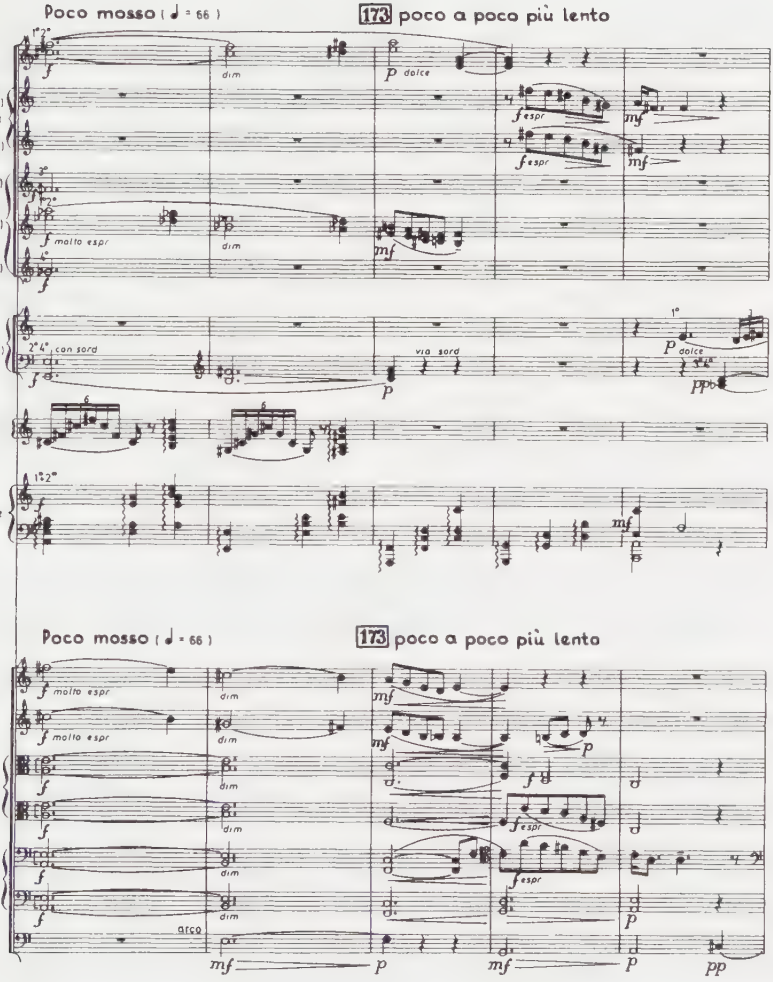

VI-
-DE
Ott
Fl
Ob
(mi♭)
Cl (si♭)
(si♭)
Fg
Cfg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
senza sord.
Tbn
Tba
Timp
Pf
Gr C
Arpe
do♮ re♮ mi♮ fa♮ sol♮ la♮ si♮
gliss
VI I
VI II
Ve
Vc
Cb
senza sord
senza sord
senza sord

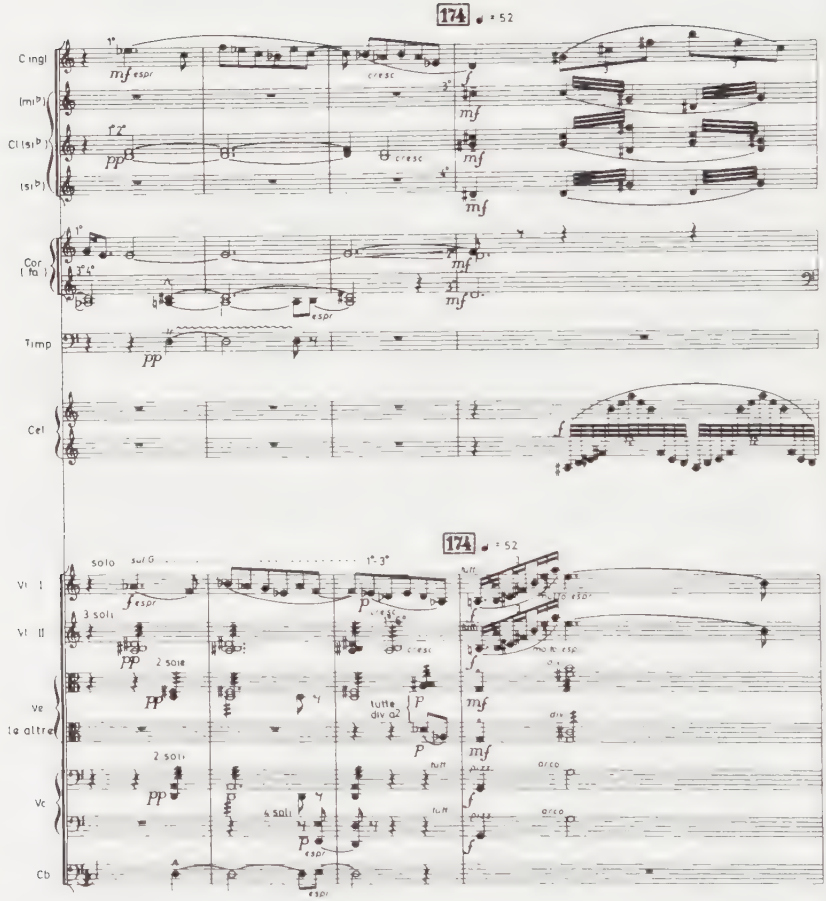

Largo (♩ = 52-50) 172 Lento (♩ = 54-52)
Ob
Fl
Ob
alto (mib)
Sax
ten (sib)
(mib)
Cl (sib)
(sib)
Fg
Cfg
Cor (fa)
Corn a pist (sib)
Tr (sib)
Tbn
Tba
Timp
Pi
Gr C
Arpe
doch kann sie den Wand nicht bezwingen und weicht hoffnungslos zurück
Largo (♩ = 52-50) 172 Lento (♩ = 54-52)
Vl I
Vl II
Va
2 Soli
Vc gli altri
Cb
molto espr.
arco
div. a 3
UE 6638

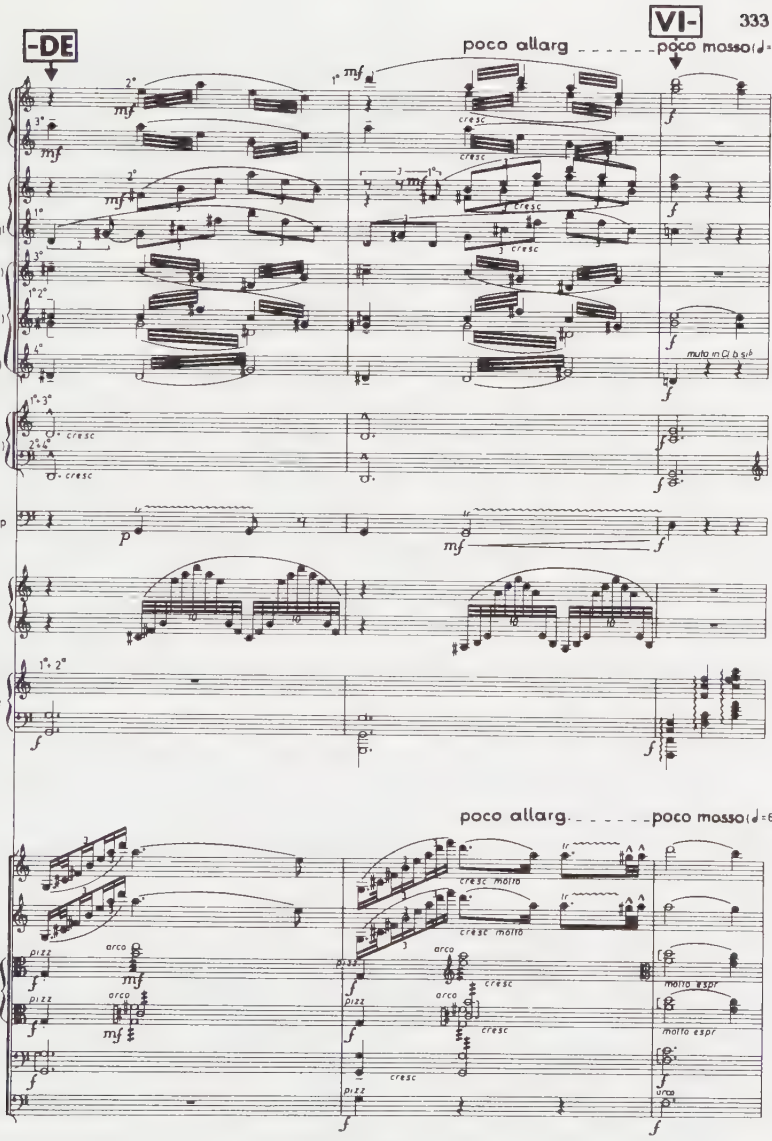


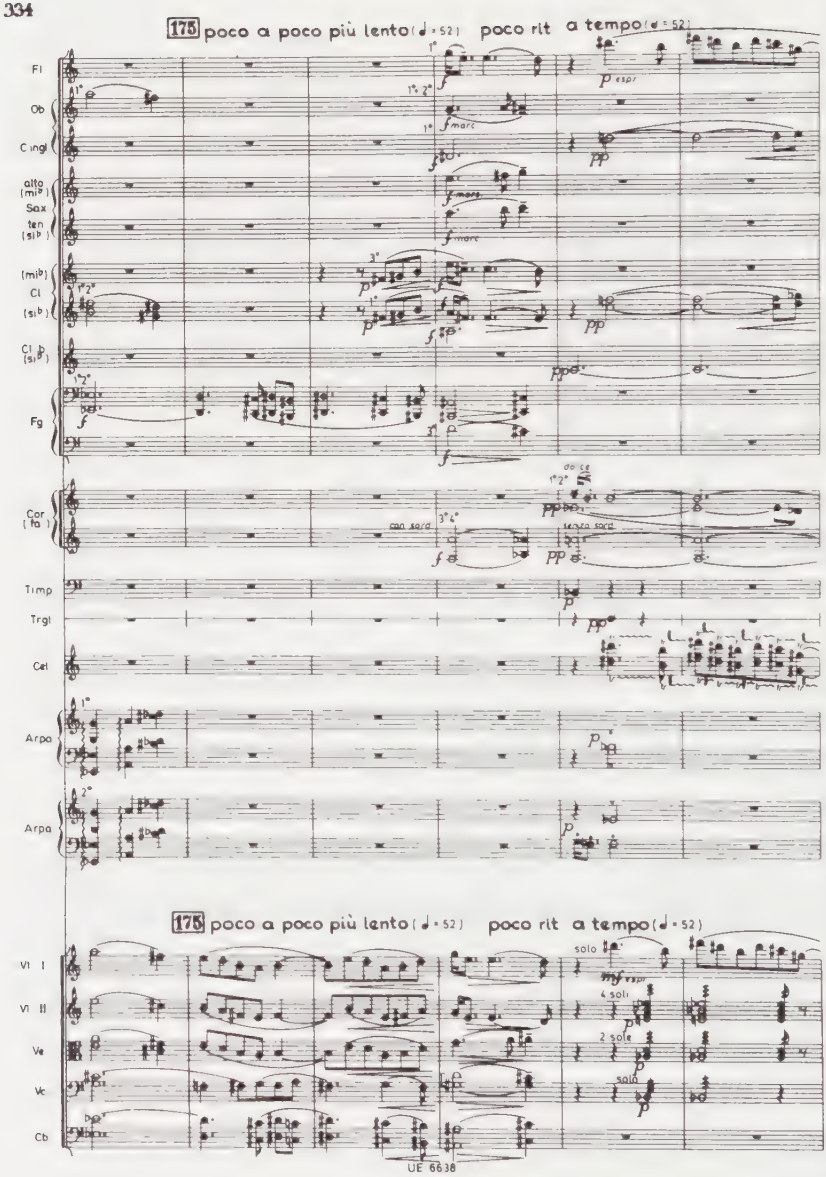
*) Fußnote im Erstdruck der Partitur: „falls die Vorstellung auf der Bühne eine Kürzung erfordert, können hier 10 Takte zwischen A - B (6. Takt nach [172] - [174] und 17 Takte zwischen C - D (2. Takt nach [174] – Inkl. 2. Takt nach [177]) ausgelassen werden." In Bartóks Handexemplar findet sich kein Hinweis auf diese Streichung.

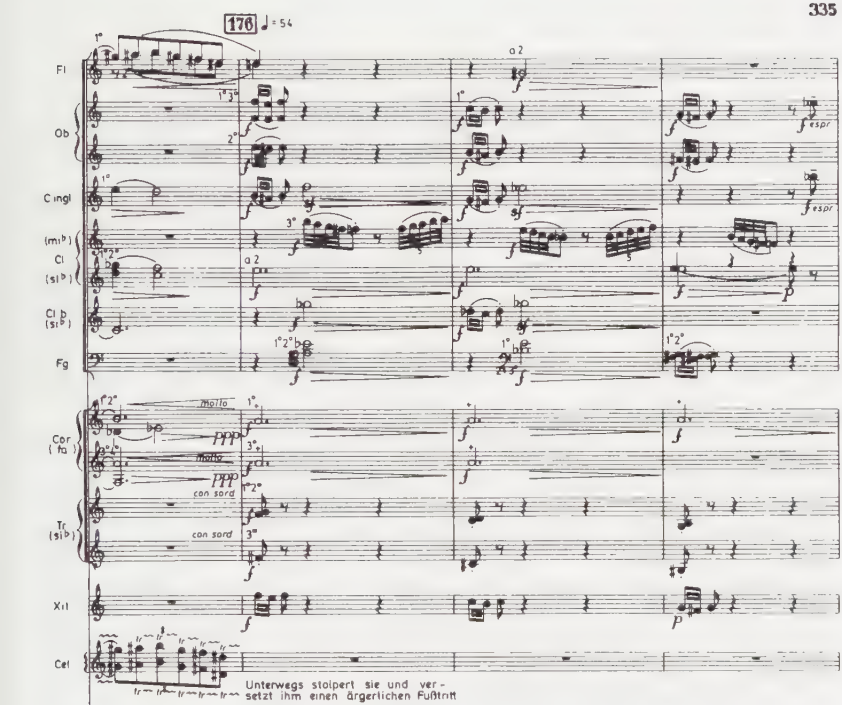

VI→
←DE
Fl
Ob
C.ingl
Cl (s.b)
(s.b)
Cor (1 fa)
Timp
Cel
Arpe
Vl I
Vl II
Va
Vc
Cb
cresc
pizz
arco

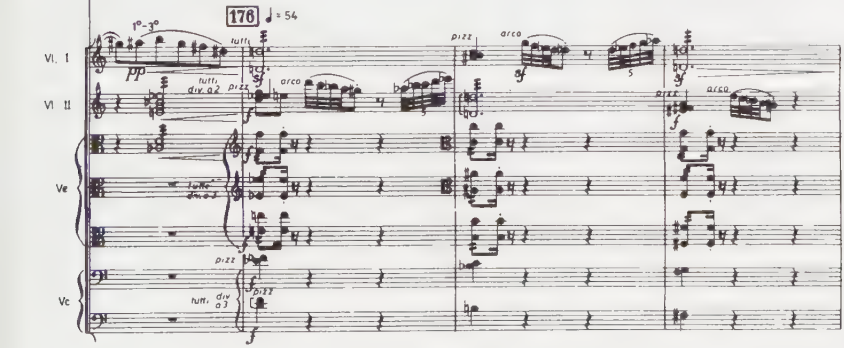

Poco mosso (♩ = 66)
173 poco a poco più lento
Fl
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl (si♭)
(si♭)
molto espr
dim
dolce
espr
Cor (Fa)
con sord
via sord
Cel
Arpe
Poco mosso (♩ = 66)
173 poco a poco più lento
Vl I
Vl II
Ve
Vc
Cb
arco

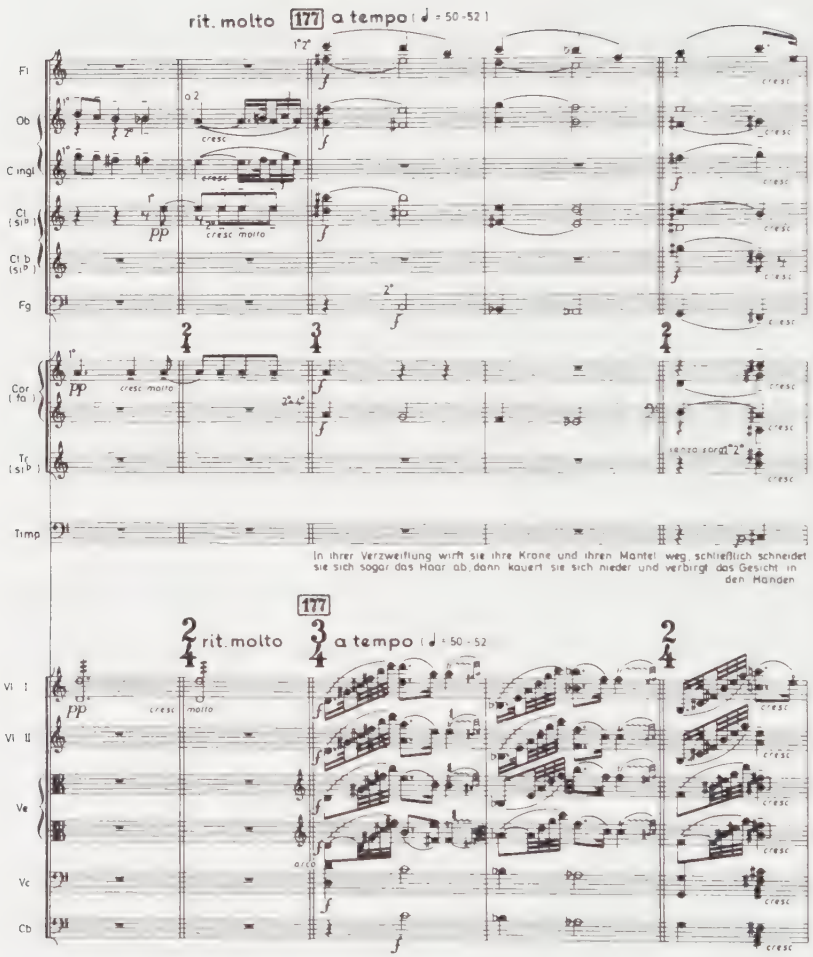

174
C.ingl
(mi♭)
Cl (si♭)
(si♭)
Cor (fa)
Timp
Cel
174
solo
Vl I
Vl II
Ve
le altre
Vc
Cb
3 soli
2 soli
4 soli
tutte div a2
arco

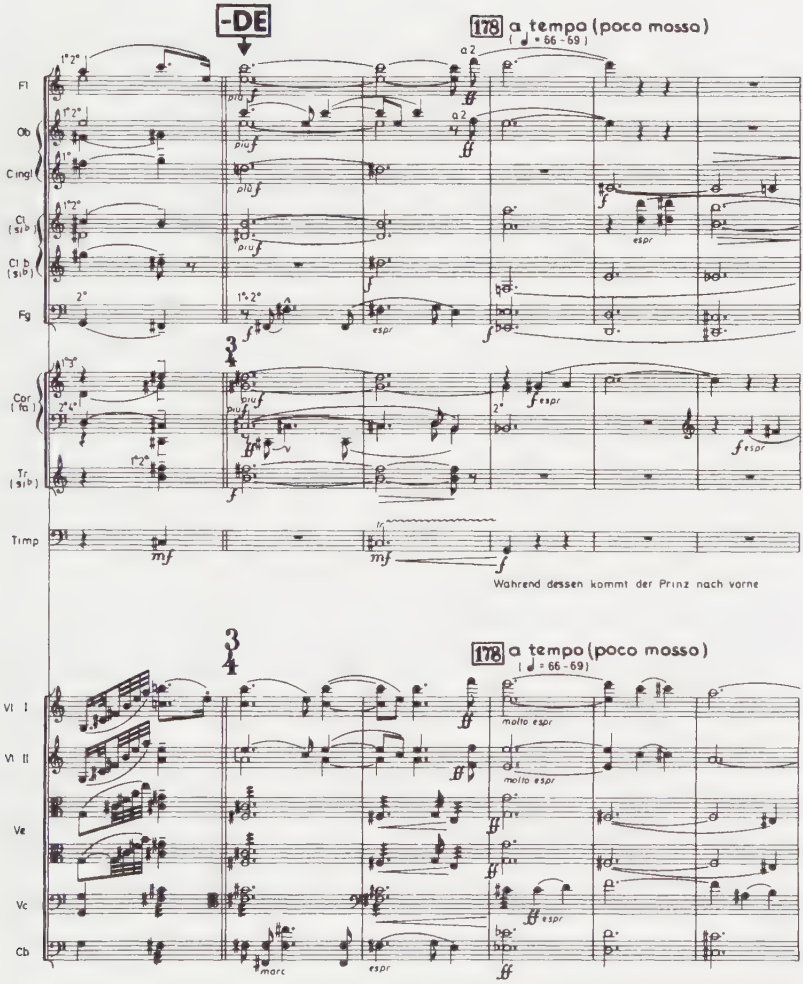

-DE
VI-
poco allarg
poco mosso (♩=66)
Fl
Ob
Cingl
(mi♭)
Cl (si♭)
(si♭)
Cor (fa)
Timp
Cel
Arpe
Vl I
Vl II
Ve
Vc
Cb
cresc
molto espr
arco
pizz

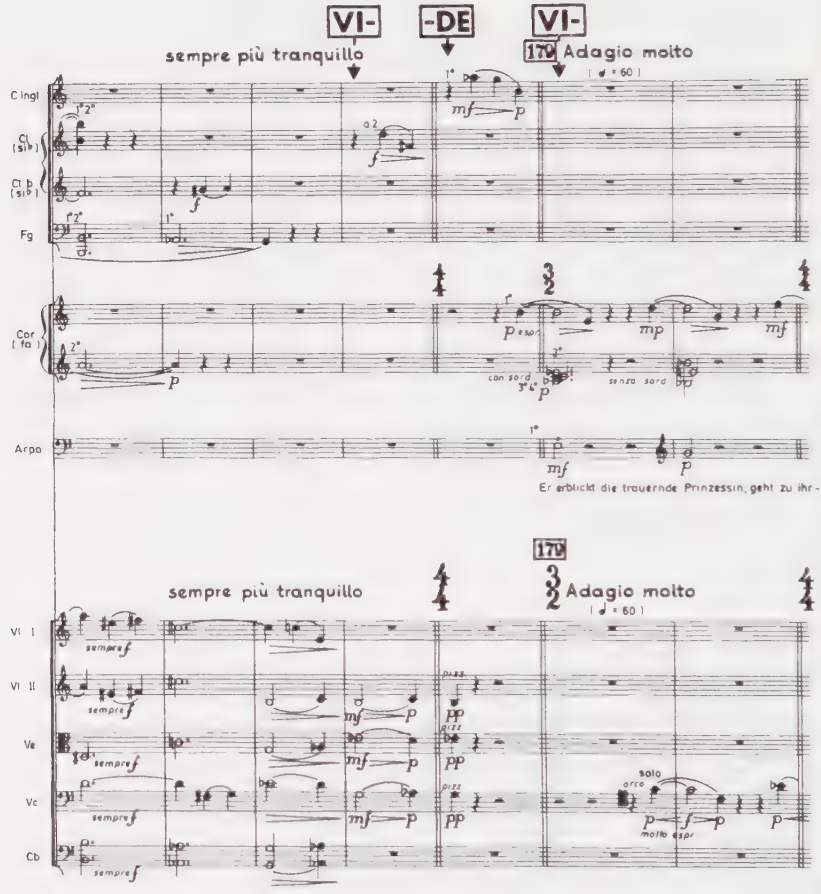

175 poco a poco più lento (♩ = 52)
poco rit
a tempo (♩ = 52)
Fl
Ob
C.ingl
alta (mib)
Sax
ten (sib)
(mib)
Cl
(sib)
Cl b (sib)
Fg
Cor (fa)
con sord
senza sord
Timp
Trgl
Cel
Arpa
Arpa
175 poco a poco più lento (♩ = 52)
poco rit
a tempo (♩ = 52)
Vl I
Vl II
Va
Vc
Cb
solo
4 soli
2 soli
solo
UE 6638

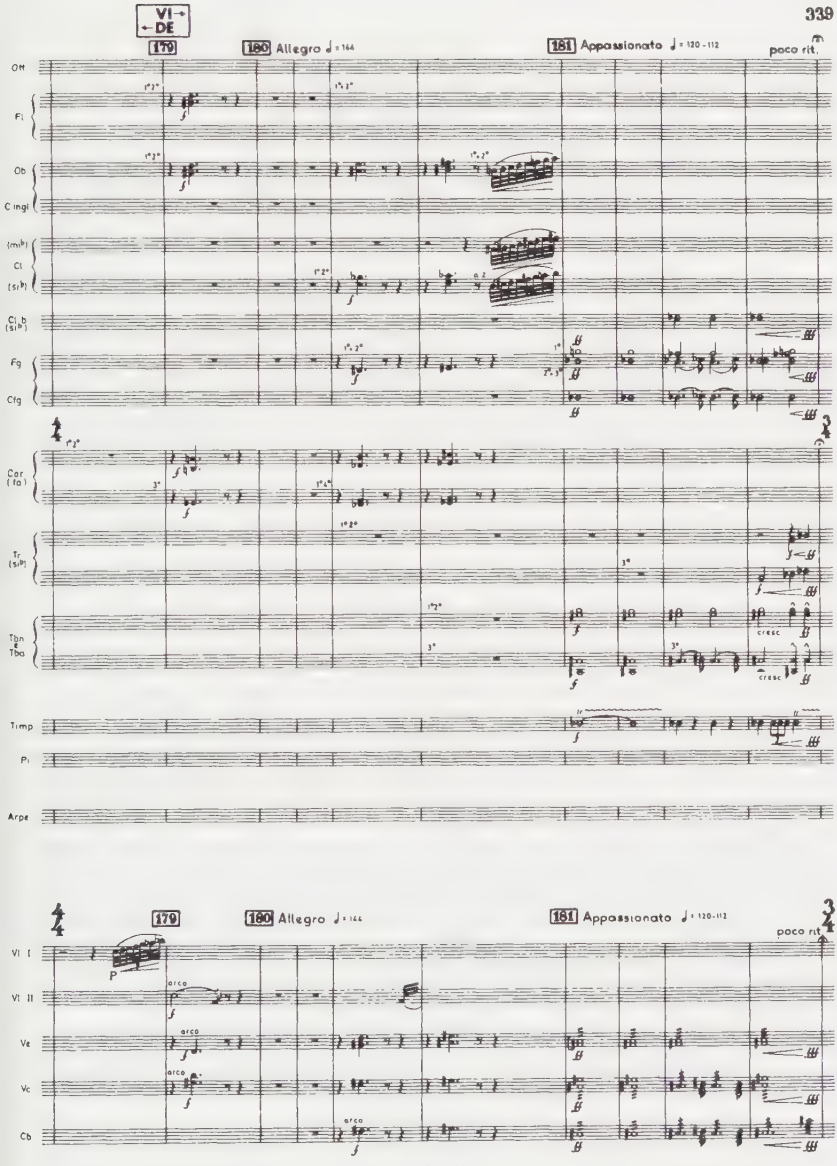

176 ♩ = 54
Fl
Ob
C.ingl
(mi♭) Cl
(si♭) Cl b
Fg
a 2
molto
con sord
Cor (fa)
Tr (si♭)
Xil
Cel
Unterwegs stolpert sie und ver-
setzt ihm einen ärgerlichen Fußtritt

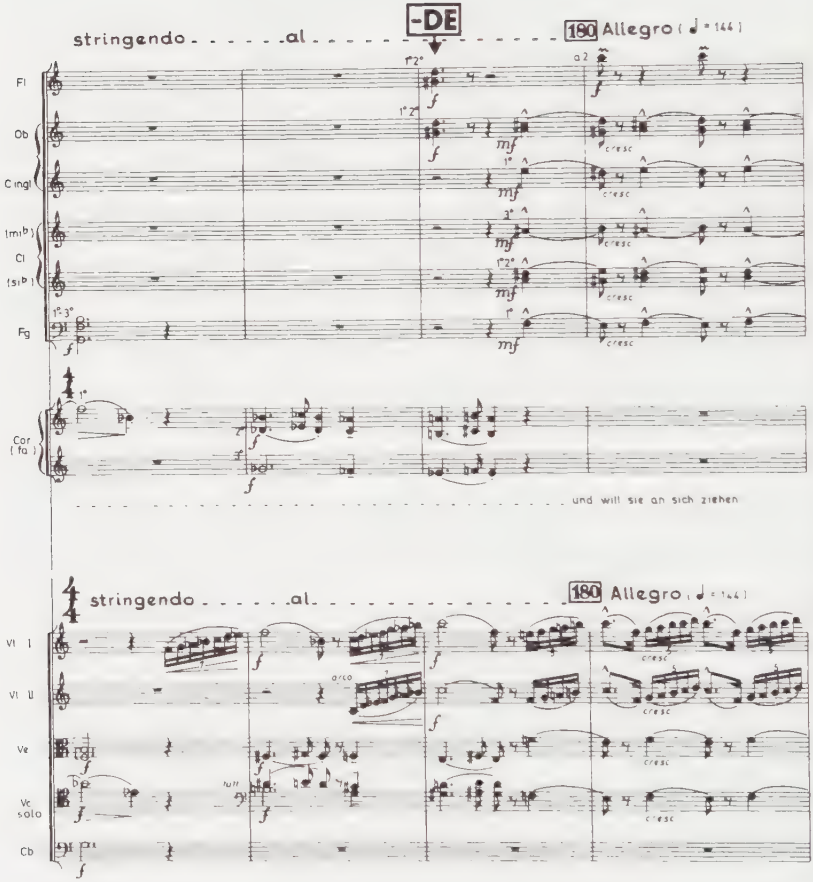

176 ♩ = 54
Vl. I
Vl. II
Va
Vc
tutti
div. a2
pizz
arco
tutti
div a3

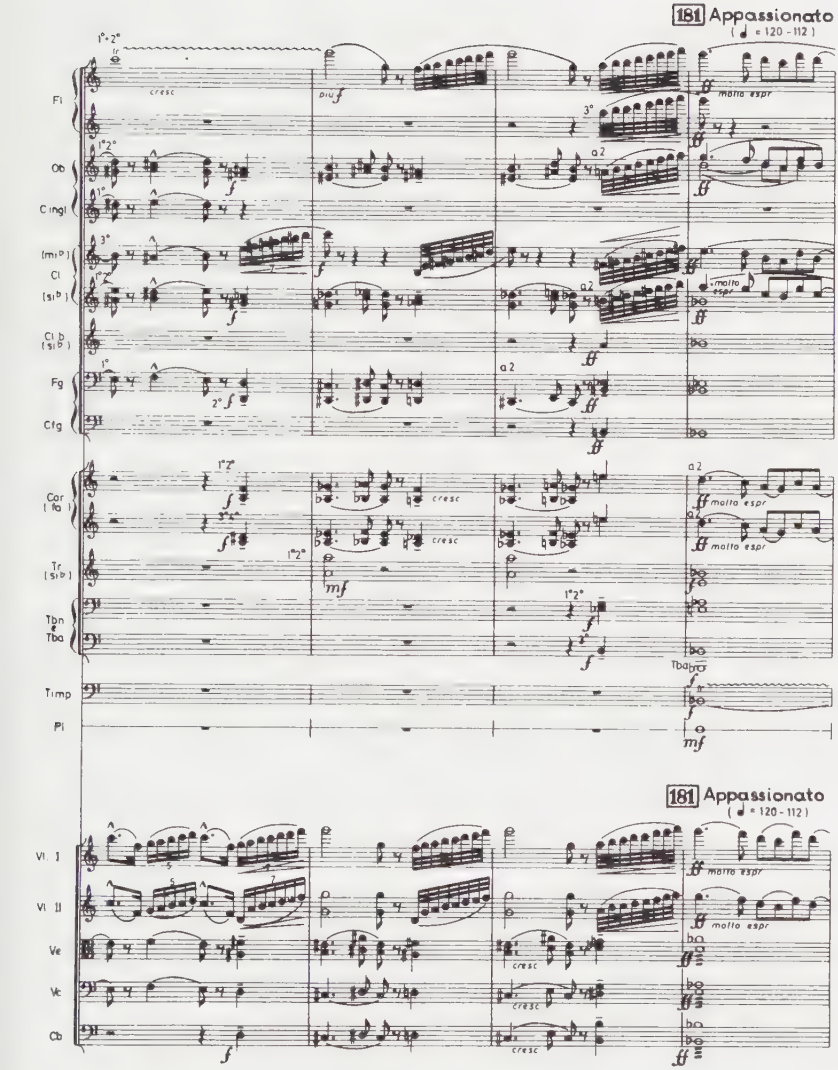

rit. molto
177
a tempo (♩ = 50 - 52)
Fl
Ob
Cingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
cresc
cresc molto
pp
f
a 2
senza sord.
In ihrer Verzweiflung wirft sie ihre Krone und ihren Mantel weg, schließlich schneidet sie sich sogar das Haar ab, dann kauert sie sich nieder und verbirgt das Gesicht in den Händen
Vl I
Vl II
Va
Vc
Cb
arco

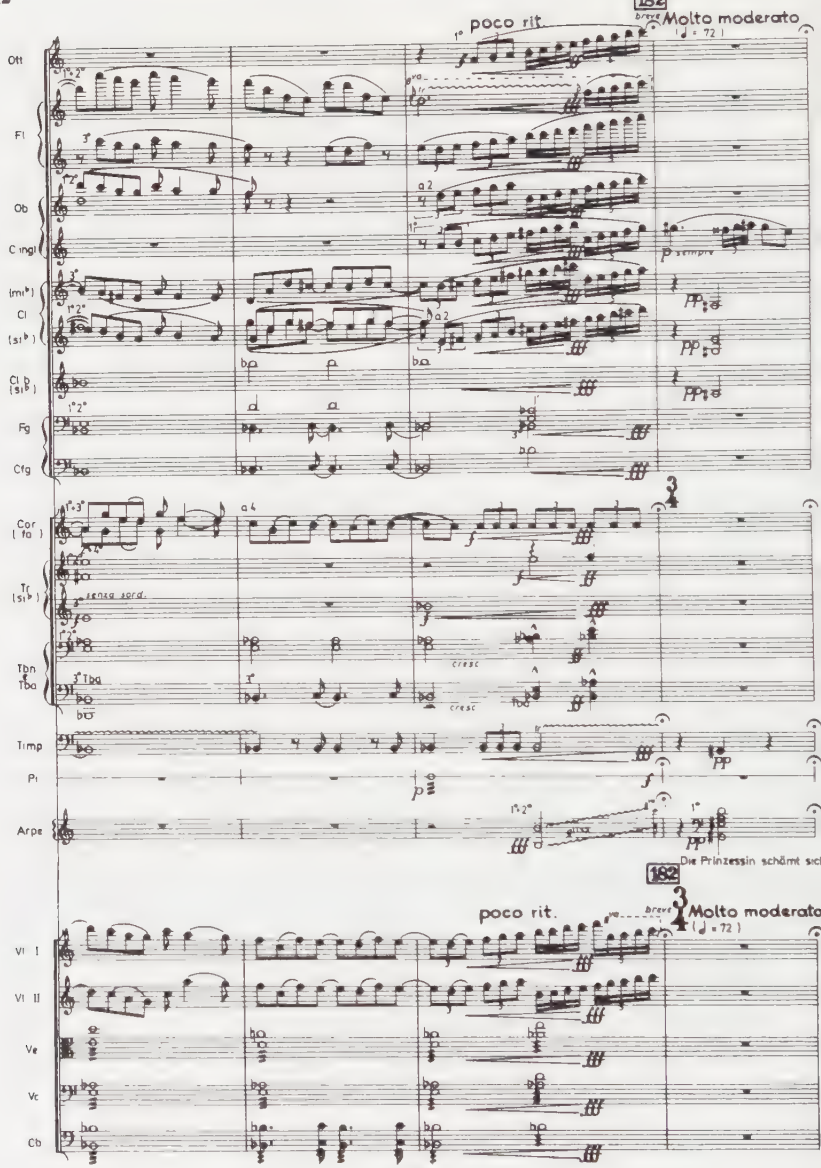

-DE
178 a tempo (poco mosso)
(♩ = 66 - 69)
Fl
Ob
Cingl
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Tr (si♭)
Timp
a 2
più f
più f
più f

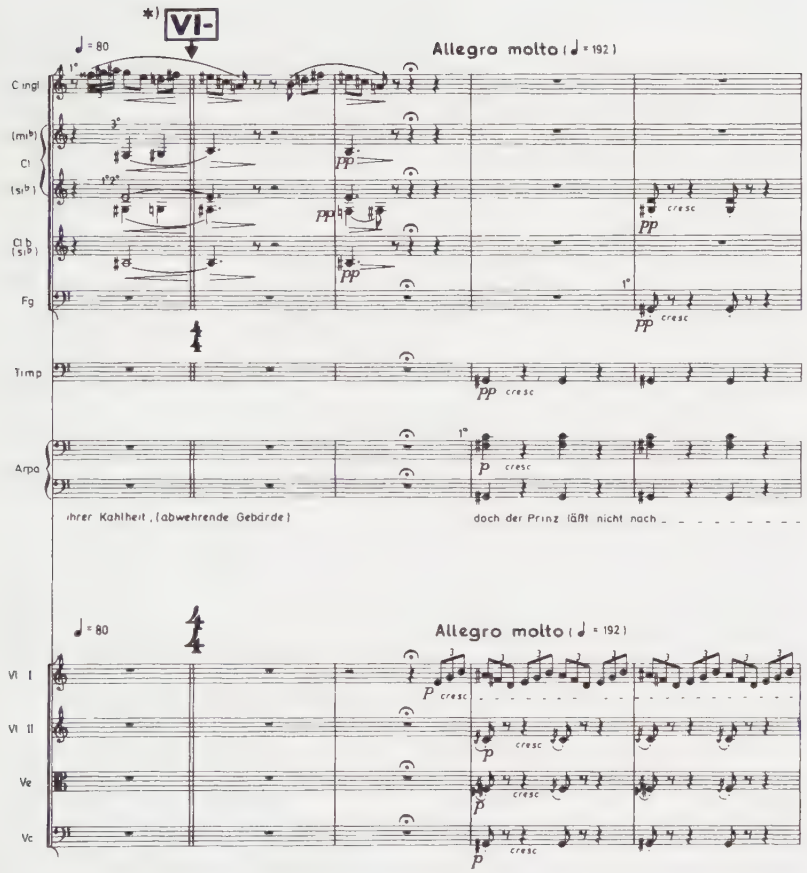

VI-
-DE
VI-
sempre più tranquillo
170 Adagio molto
(♩ = 60)
C.ingl
Cl (sib)
Cl b (sib)
Fg
Cor (fa)
Arpa
Er erblickt die trauernde Prinzessin, geht zu ihr -
170
sempre più tranquillo
Adagio molto
(♩ = 60)
Vl I
Vl II
Va
Vc
Cb
solo
arco


VI →
← DE
179
180 Allegro ♩ = 144
181 Appassionato ♩ = 120 - 112
poco rit.
Ott
Fl
Ob
C ingl
Cl
Cl b
Fg
Ctg
Cor (fa)
Tr (si♭)
Tbn & Tba
Timp
Pf
Arpe
cresc
cresc
179
180 Allegro ♩ = 144
181 Appassionato ♩ = 120-112
poco rit
VI I
VI II
Ve
Vc
Cb
arco
arco
arco
arco

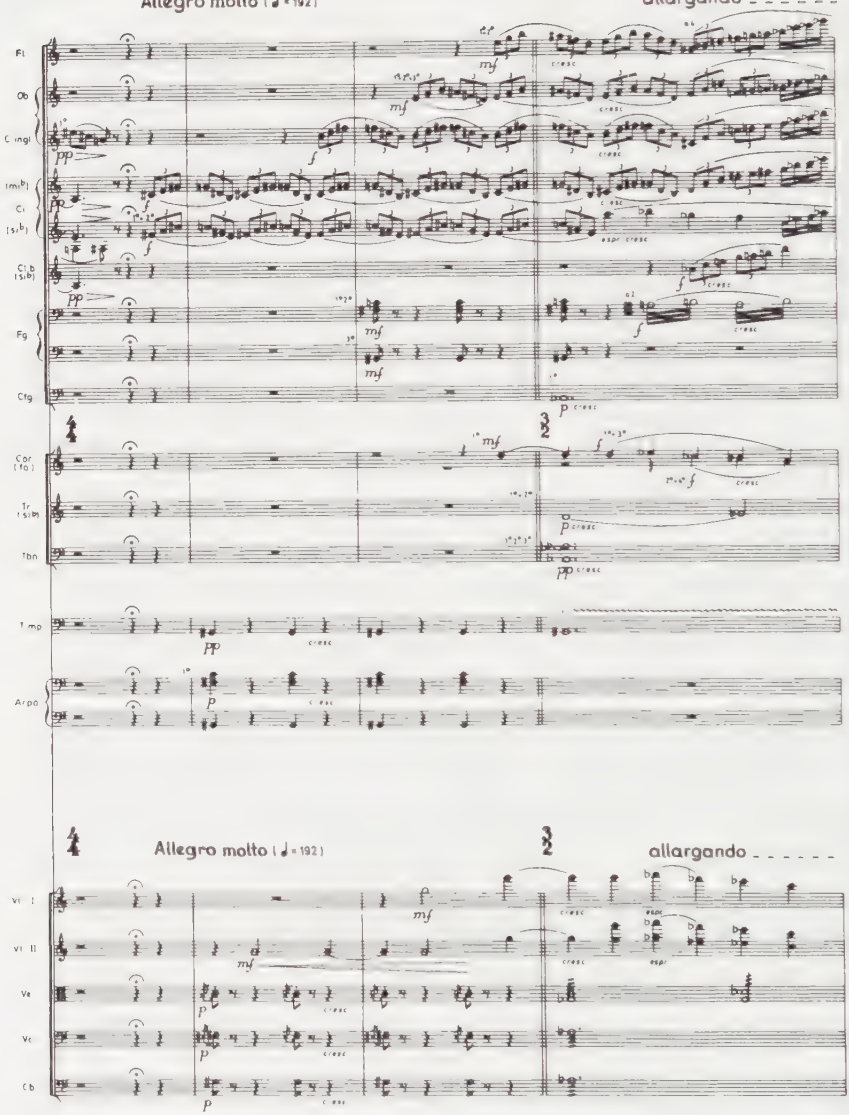

stringendo . . . . . al
-DE
180 Allegro (♩ = 144)
Fl
Ob
Cingl
(mi♭)
Cl
(si♭)
Fg
Cor
(fa)
a2
cresc
mf
f
und will sie an sich ziehen
stringendo . . . . . al
180 Allegro (♩ = 144)
Vl I
Vl II
Ve
Vc
solo
Cb
arco
cresc


181 Appassionato
(♩ = 120 - 112)
Fl
Ob
Cingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cfg
Cor
(Ia)
Tr
(si♭)
Tbn
Tba
Timp
Pi
cresc
molto espr
a 2
181 Appassionato
(♩ = 120 - 112)
Vl. I
Vl. II
Ve
Vc
Cb
molto espr
cresc

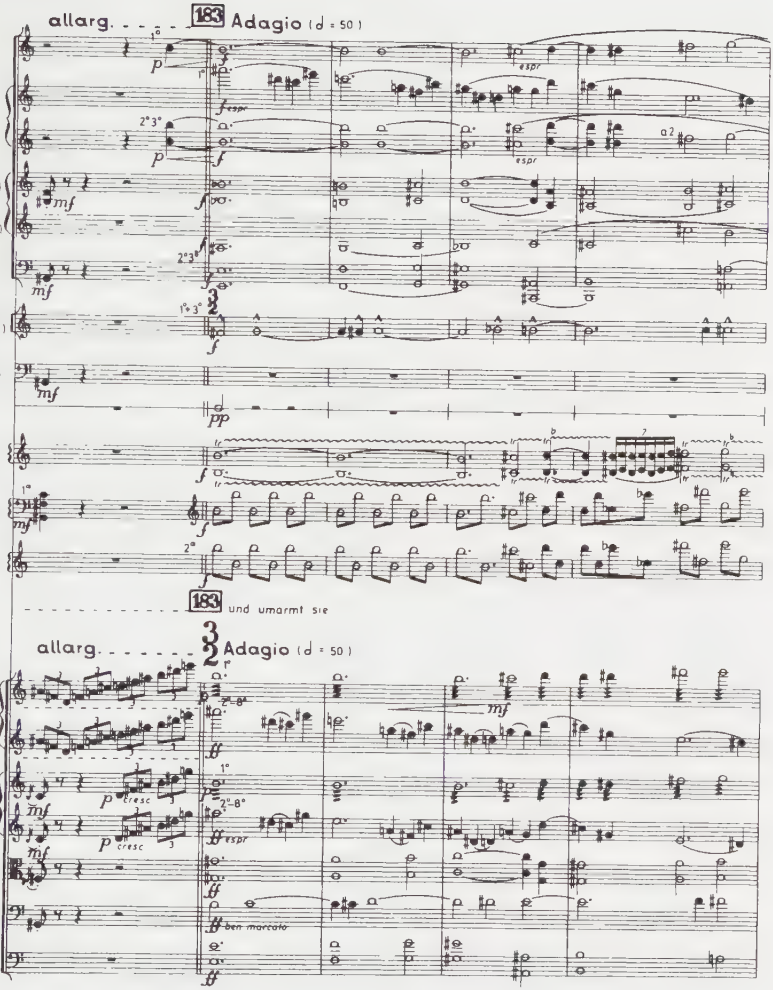

182
poco rit
Molto moderato
Ott
Fl
Ob
C.ingl
(mi♭)
Cl
(si♭)
Cl b
(si♭)
Fg
Cfg
Cor
(fa)
Tr
(si♭)
senza sord.
Tbn
Tba
cresc
Timp
Pi
Arpa
Die Prinzessin schämt sich
182
poco rit.
Molto moderato
Vl I
Vl II
Va
Vc
Cb

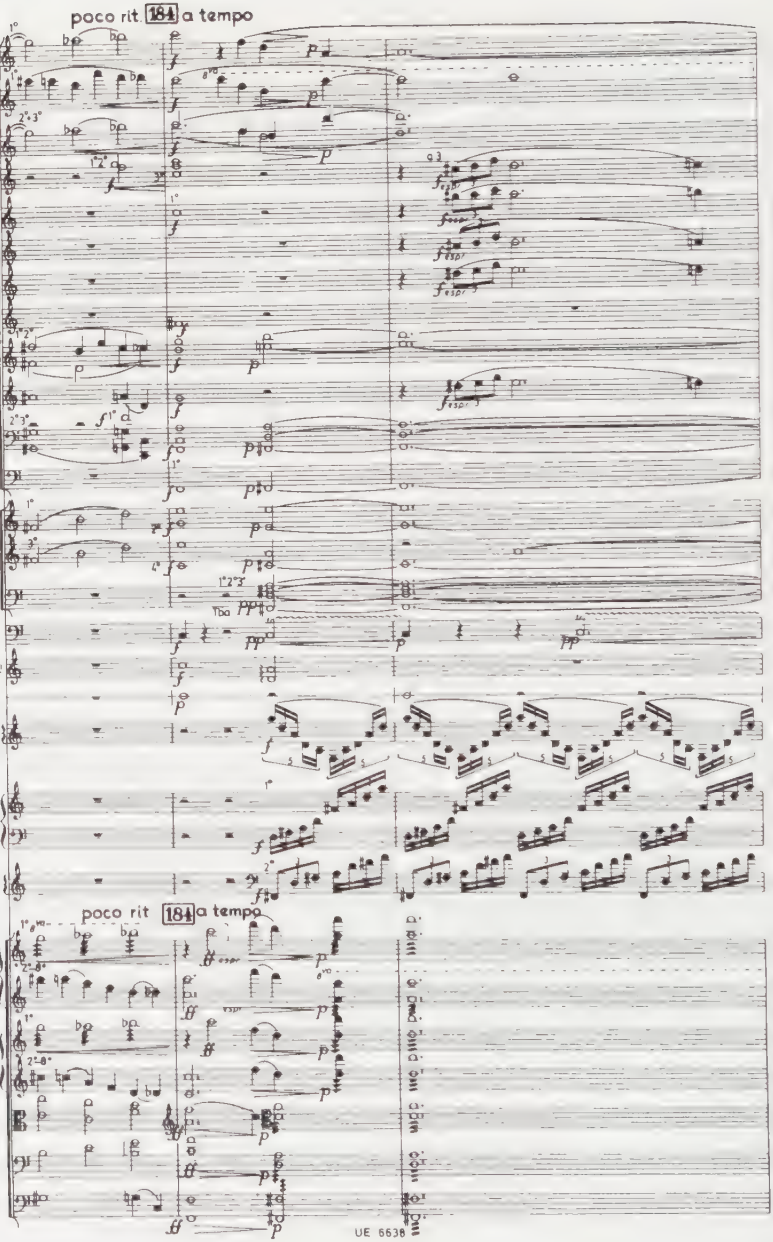


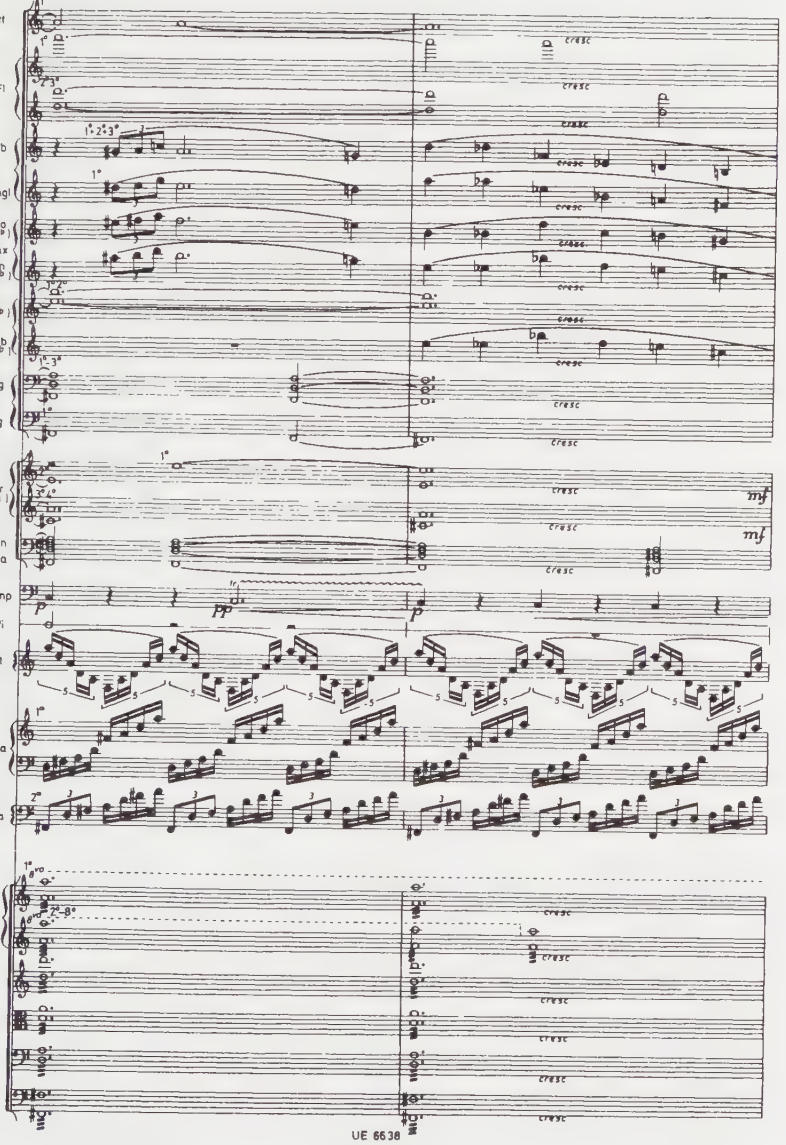
*) Wird diese Streichung berücksichtigt, dann müssen die auf Seite 344 wiedergegebenen 4 Takte eingeschoben werden

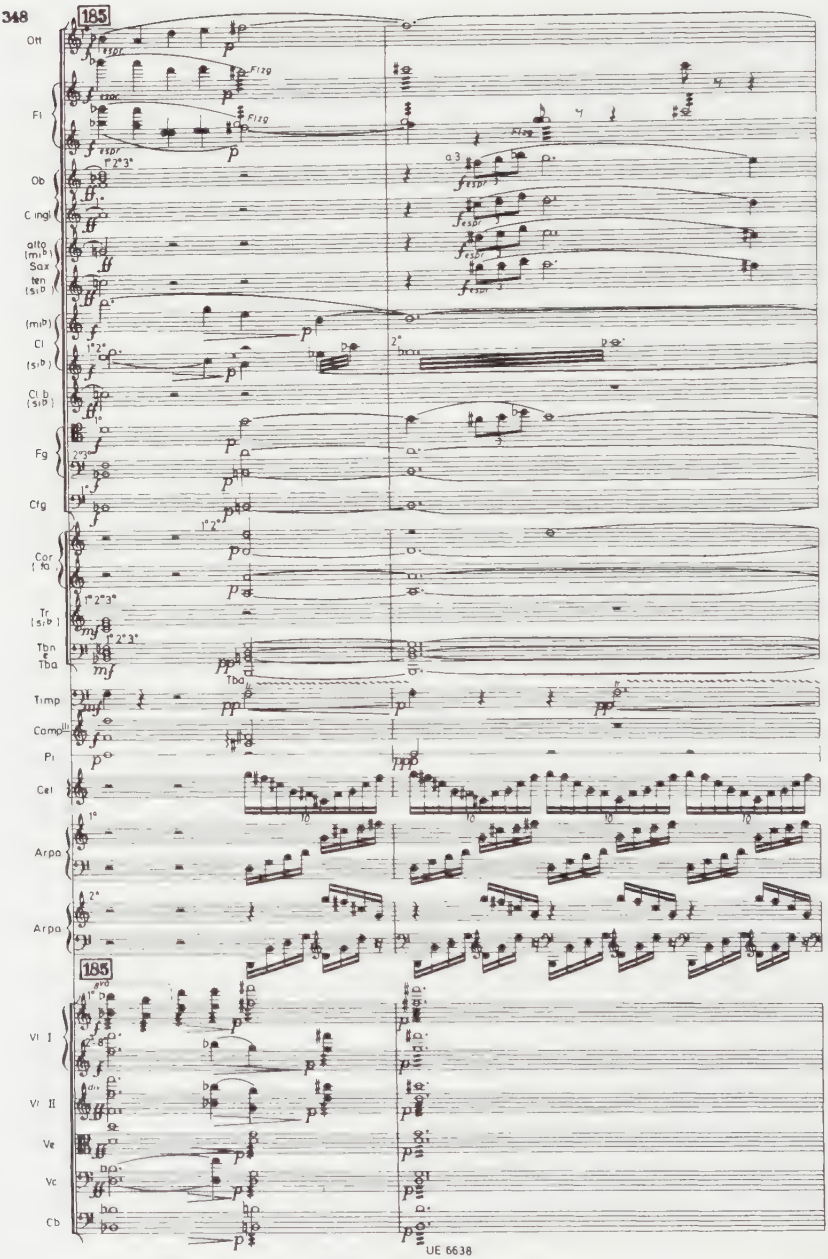


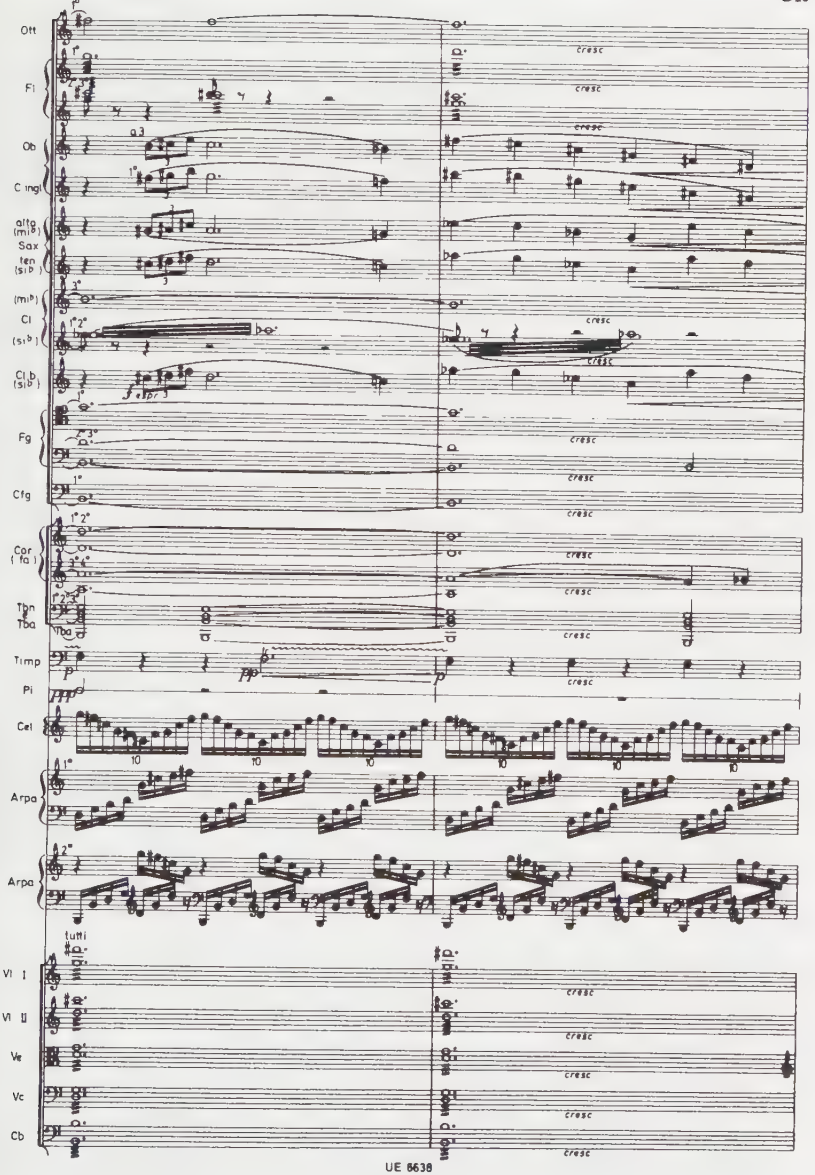
Diese 4 eingeschobenen Takte sind bereits im Erstdruck der Partitur enthalten gewesen. Die dort empfohlene Kürzung stimmt mit der in Bartóks Handexemplar überein; allerdings beginnt sie dort um einen Takt später.

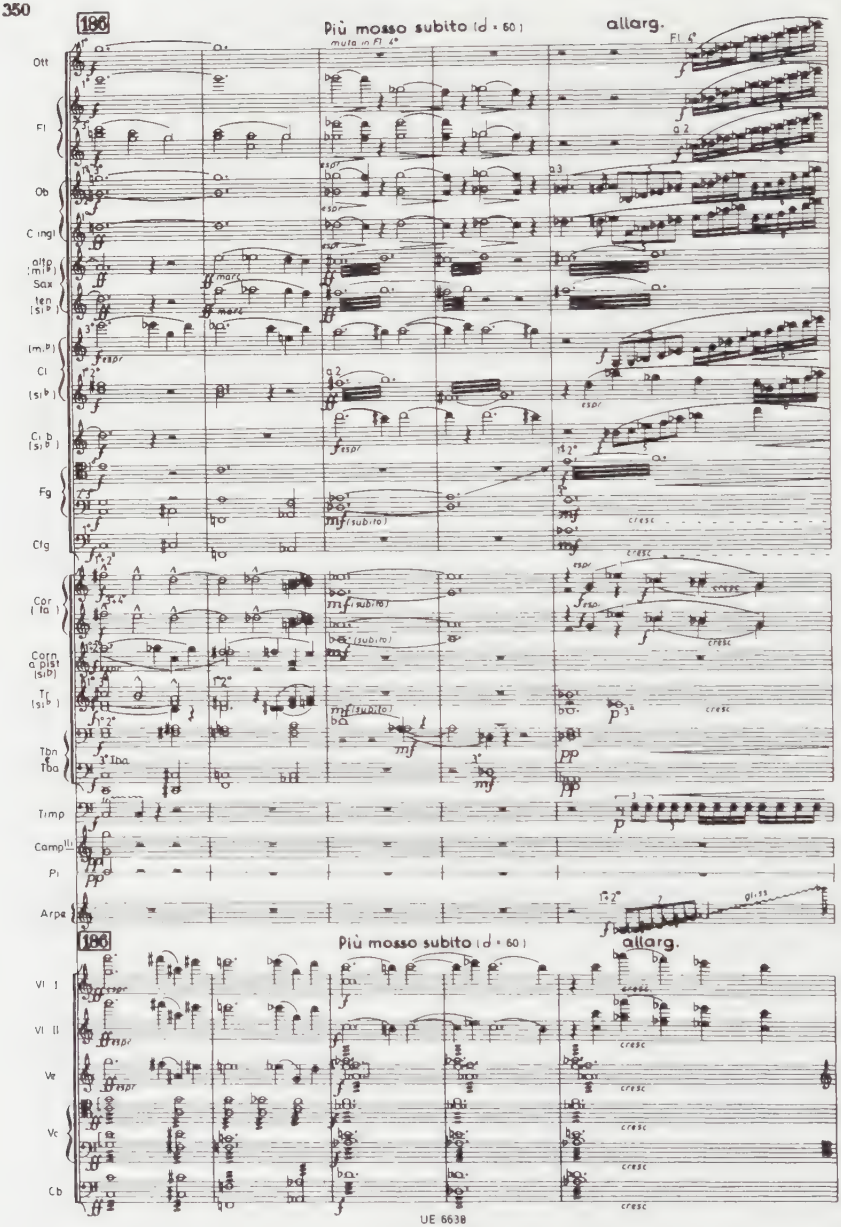

allarg.
183 Adagio (♩ = 50)
Ott
Fl
Cl (Si b)
Cl b (Si b)
Fg
Cor (Fa)
Timp
Pi
Cel
Arpa
Arpa
183 und umarmt sie
allarg.
Adagio (♩ = 50)
Vl I
Vl II
Ve
Vc
Cb
cresc
ben marcato

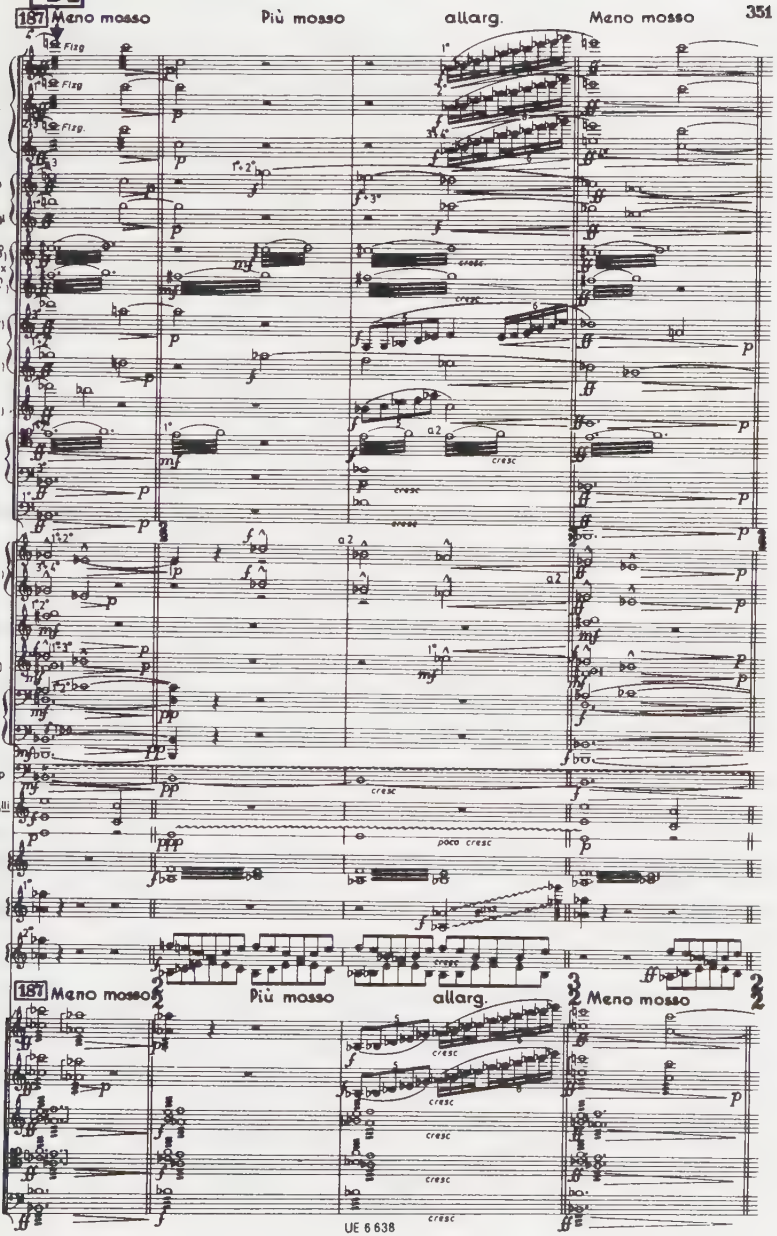

poco rit
184
a tempo
Ott
Fl
Ob
C.ingl
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
Cl.b (si♭)
Fg
C.fg
Cor (fa)
Tbn
Tba
Timp
Camp
Pi
Cel
Arpa
Arpa
poco rit
184
a tempo
Vl I
Vl II
Ve
Vc
Cb

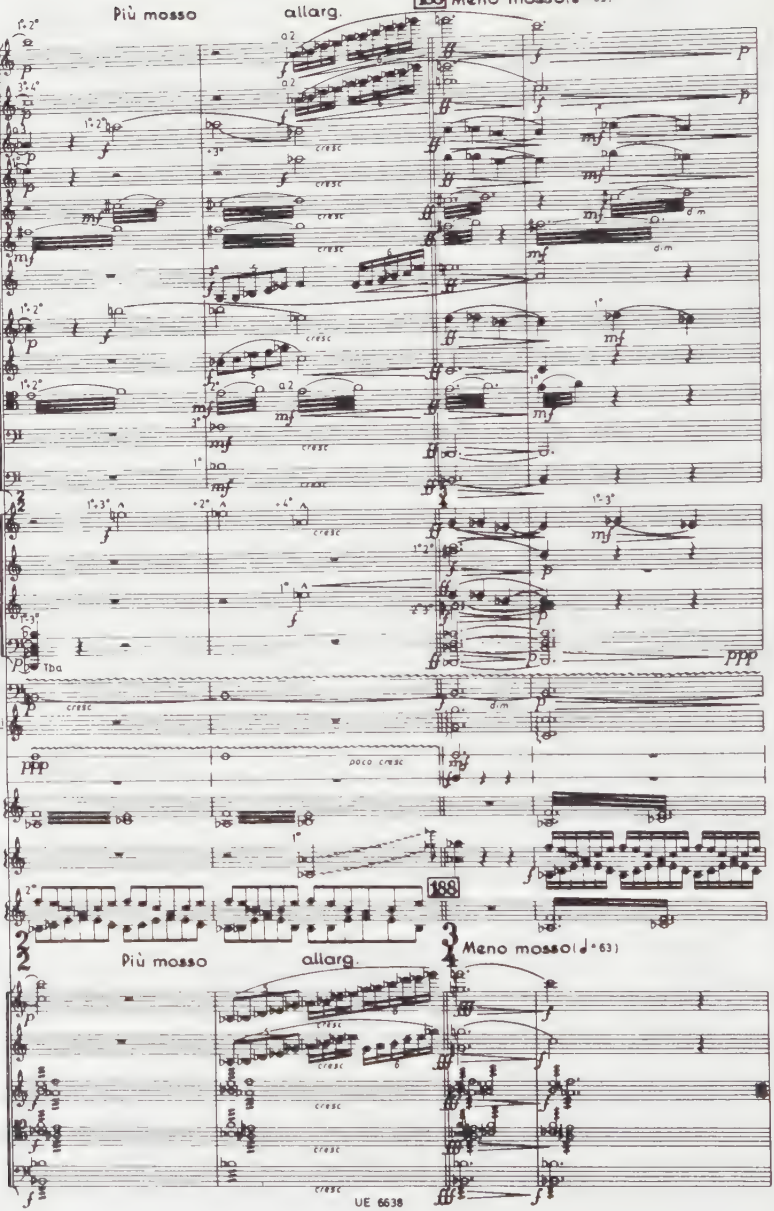

Ott
Fl
Ob
C.ingl
alto (mib)
Sax
ten (sib)
Cl (sib)
Cl b (sib)
Fg
Ctg
Cor (fa)
Tbn
Tba
Timp
Pi
Cel
Arpa
Arpa
Vl I
Vl II
Ve
Vc
Cb
cresc
mf
pp
p

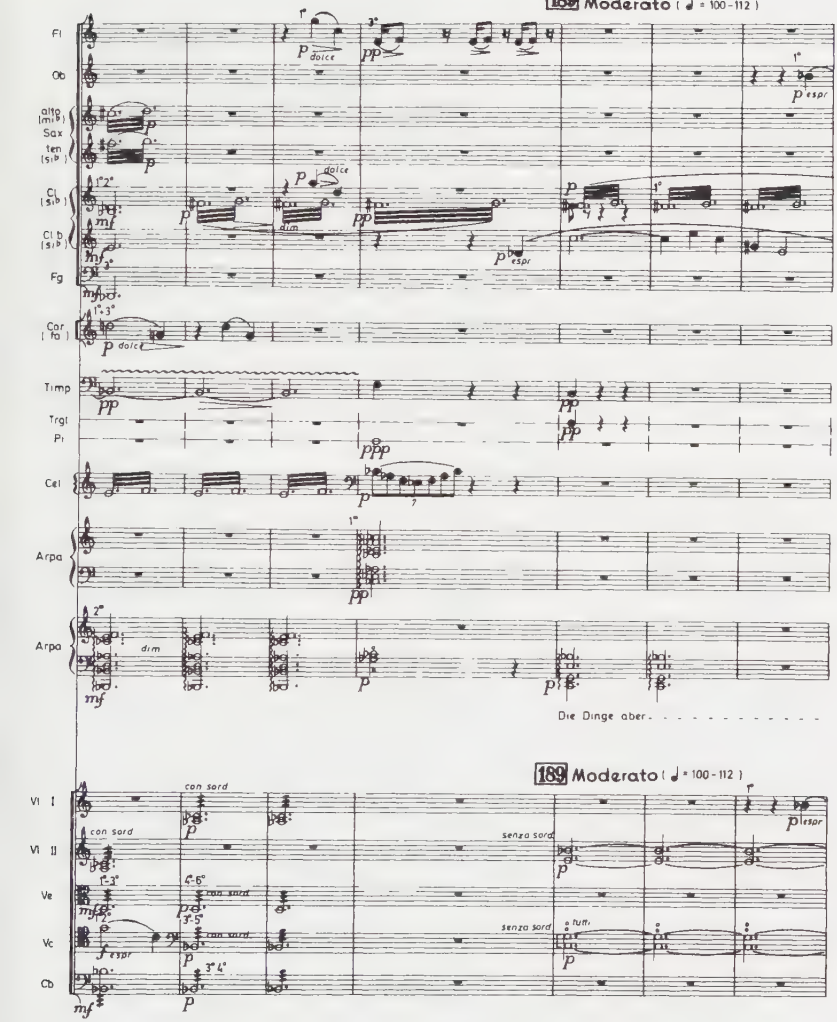

185
Ott
Fl
Ob
Cingl
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
Cl b (si♭)
Fg
Cfg
Cor (fa)
Tr (si♭)
Tbn
Tba
Timp
Camp
Pi
Cel
Arpa
Arpa
185
Vl I
Vl II
Va
Vc
Cb

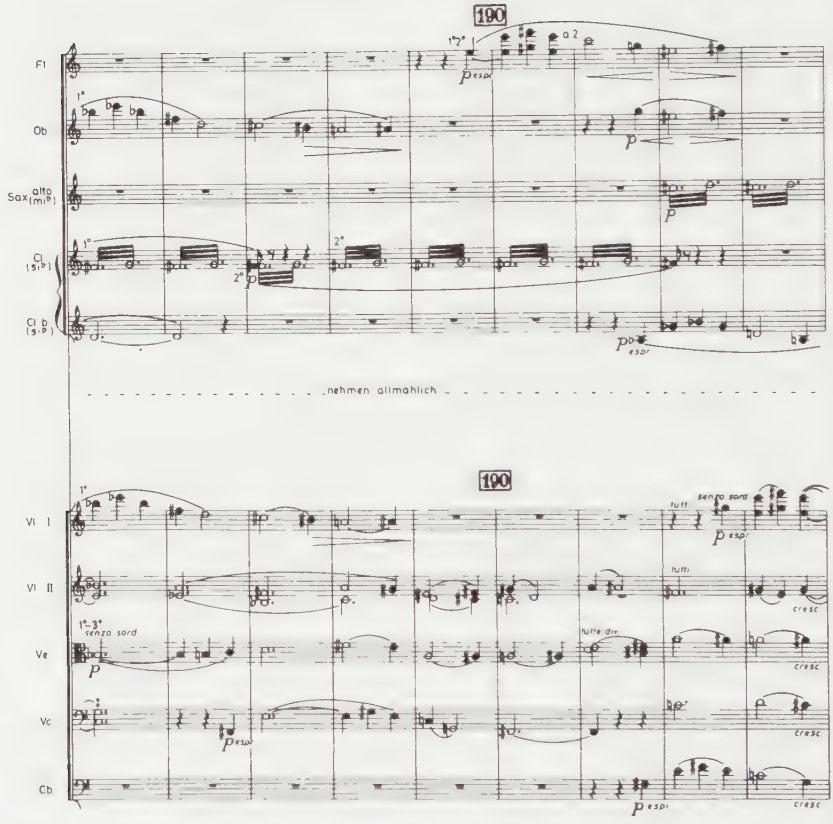

Ott
Fl
Ob
C.ingl
alto (mib)
Sax
ten (sib)
(mib)
Cl (sib)
Cl.b (sib)
Fg
Ctg
Cor (fa)
Tbn
Tba
Timp
Pi
Cel
Arpa
Arpa
tutti
Vl I
Vl II
Va
Vc
Cb
cresc

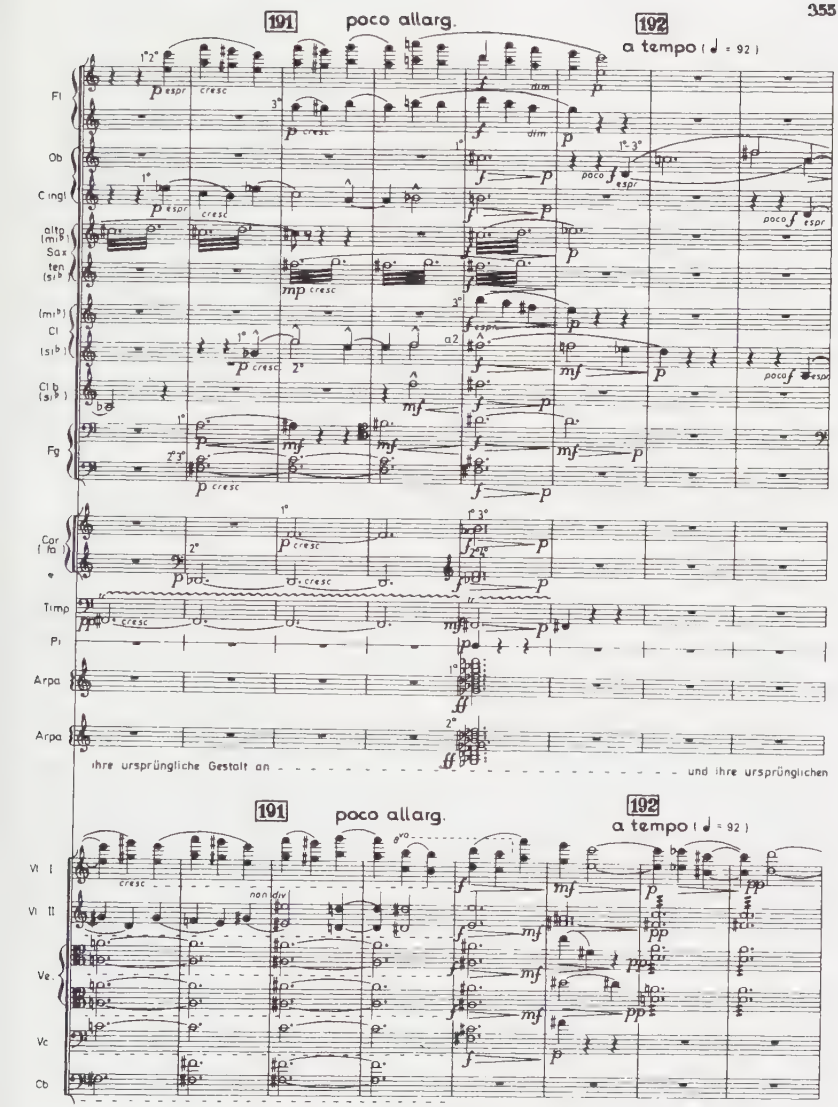

186
Più mosso subito (d = 60)
allarg.
muta in Fl. 4°
Fl. 4°
Ott
Fl
Ob
C.ingl
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
C.b (si♭)
Fg
Ctg
Cor (fa)
Corn a pist (sib)
Tr (si♭)
Tbn
Tba
Timp
Campli
Pf
Arpa
186
Più mosso subito (d = 60)
allarg.
Vl I
Vl II
Va
Vc
Cb

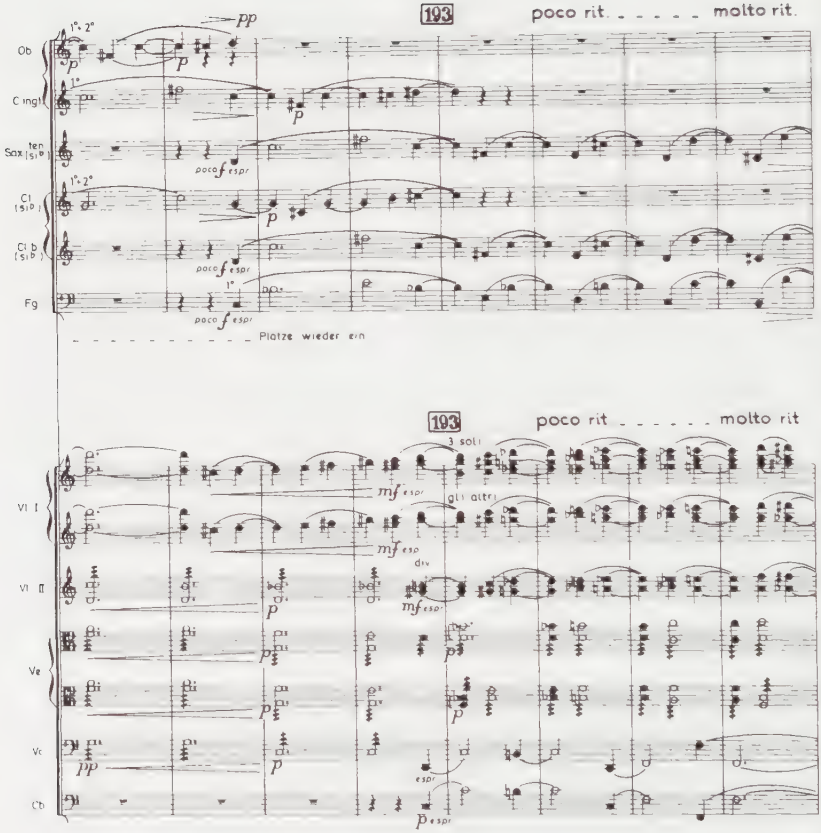

187 Meno mosso
Più mosso
allarg.
Meno mosso
351
Fl
Ob
C.ingl
alto (mi♭)
Sax ten (si♭)
(mi♭) Cl
(si♭) Cl b
Fg
Cfg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
Camp
Pi
Cel
Arpa
Arpa
187 Meno mosso
Più mosso
allarg.
Meno mosso
Vl I
Vl II
Va
Vc
Cb
cresc
poco cresc
a2
UE 6 638

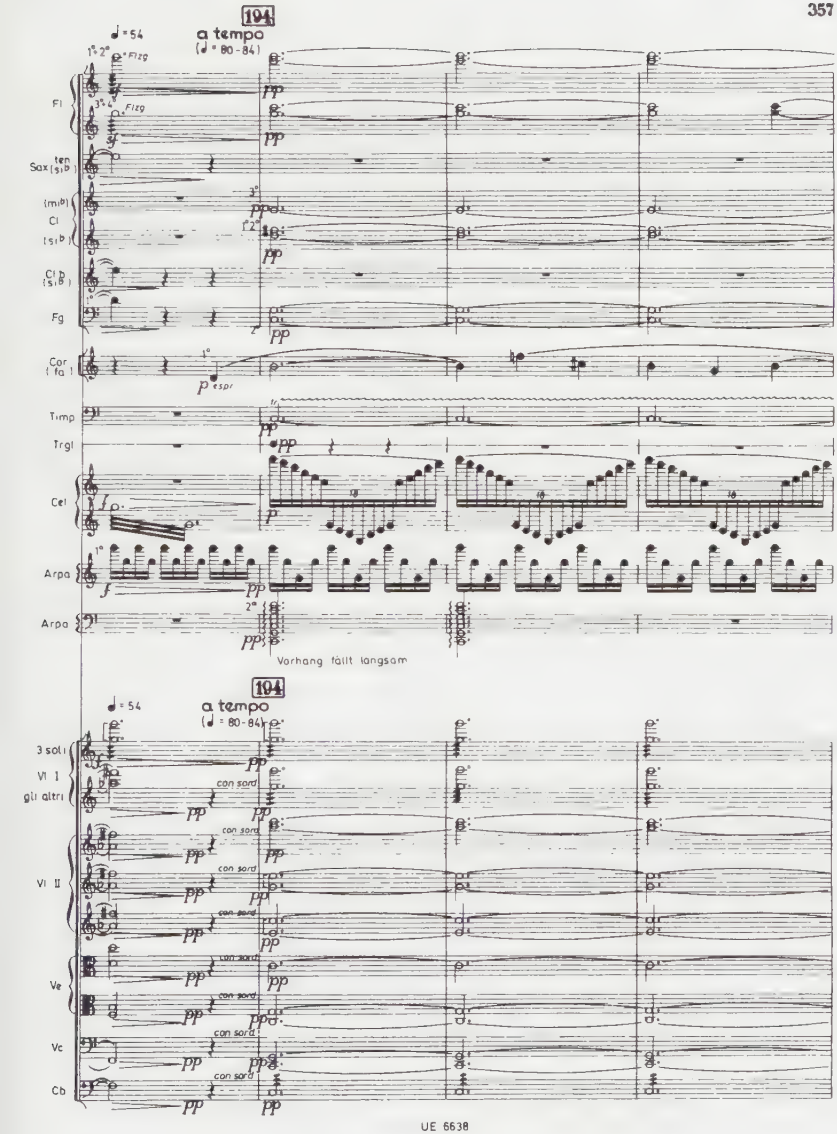

Più mosso
allarg.
188 Meno mosso (♩ = 63)
Fl
Ob
C.ingl
alto (mi♭)
Sax ten (si♭)
(mi♭)
Cl (si♭)
Cl b (si♭)
Fg
C.fg
Cor (fa)
Corn a pist (si♭)
Tr (si♭)
Tbn
Tba
Timp
Campli
Pf
Gr C
Cel
Arpa
Più mosso
allarg.
188 Meno mosso (♩ = 63)
Vl I
Vl II
Ve
Vc
Cb

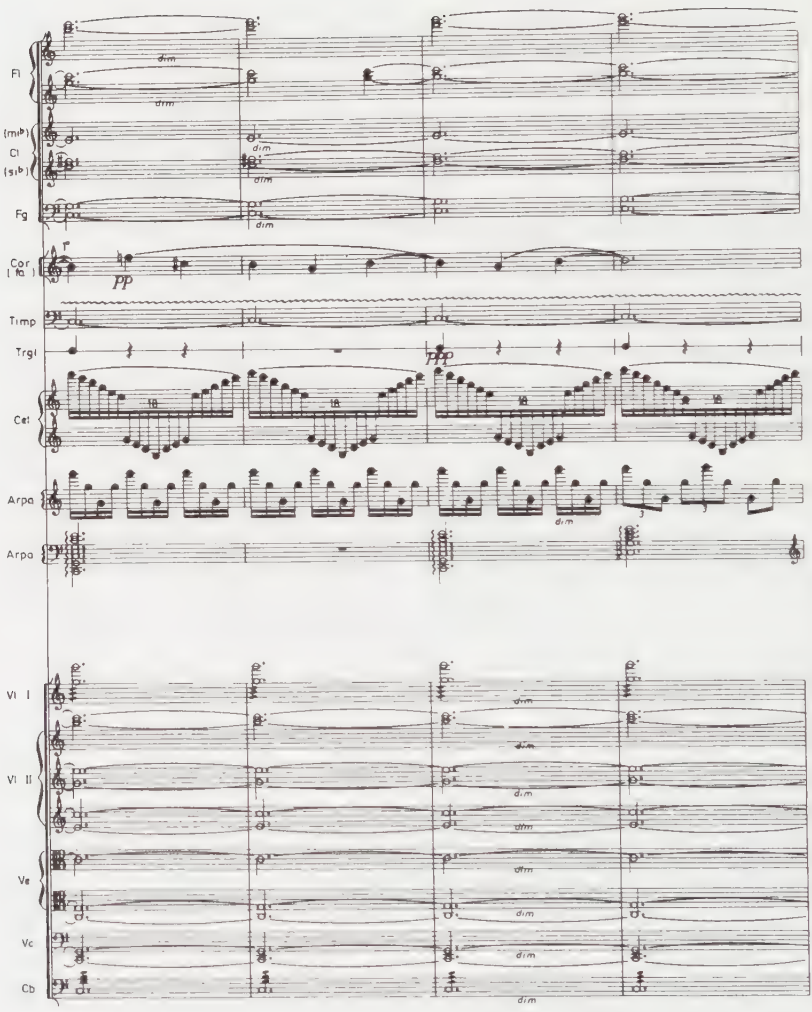

189 Moderato (♩ = 100 - 112)
Fl
Ob
alto (mi♭) Sax
ten (si♭)
Cl (si♭)
Cl b (si♭)
Fg
Cor (fa)
Timp
Trgl
Pi
Cel
Arpa
Arpa
Die Dinge aber
189 Moderato (♩ = 100 - 112)
Vl I
Vl II
Va
Vc
Cb
con sord
senza sord
tutti

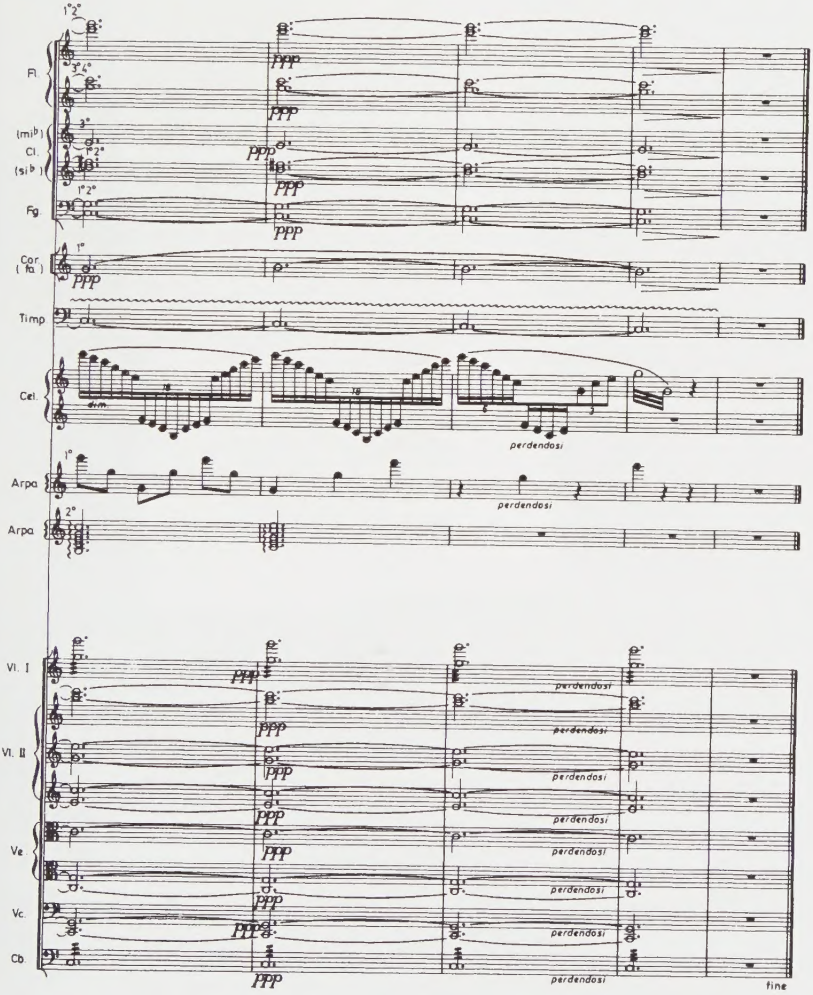

190
Fl
Ob
Sax alto (mi♭)
Cl (si♭)
Cl b (si♭)
1.2°
a 2
p esp
1°
2°
p
nehmen allmählich
190
Vl I
Vl II
Ve
Vc
Cb
1°
tutti
senza sord
p esp
1°-3°
senza sord
tutte div
cresc


191
poco allarg.
192
a tempo (♩ = 92)
Fl
Ob
C.ingl
alto (mi♭)
Sax
ten (si♭)
(mi♭)
Cl
(si♭)
Cl b (si♭)
Fg
Cor (fa)
Timp
Pf
Arpa
Arpa
ihre ursprüngliche Gestalt an
und ihre ursprünglichen
191
poco allarg.
192
a tempo (♩ = 92)
Vl I
Vl II
Va
Vc
Cb


193
poco rit. . . . . molto rit.
Ob
C.ingl.
ten Sax (si b)
Cl (si b)
Cl b (si b)
Fg
Platze wieder ein
193
poco rit . . . . . molto rit
3 soli
gli altri
div
Vl I
Vl II
Va
Vc
Cb


194
a tempo
Fl
Sax (ten)
Cl
Cl b
Fg
Cor
Timp
Trgl
Cel
Arpa
Arpa
Vorhang fällt langsam
194
a tempo
3 soli
Vl 1
gli altri
Vl II
Va
Vc
Cb
con sord.


Fl
(mib)
Cl
(sib)
Fg
Cor
(fa)
Timp
Trgl
Cel
Arpa
Arpa
Vl I
Vl II
Va
Vc
Cb
dim
pp
ppp


Fl.
(mi♭) Cl.
(si♭)
Fg
Cor. (Fa)
Timp
Cel.
dim.
perdendosi
Arpa
Arpa
Vl. I
Vl. II
Ve
Vc.
Cb.
fine

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